



DRAMATIC MIRROR



OCTOBER 28, 1916

PRICE TEN CENTS



CECIL B. DEMILLE AND GERALDINE FARRAR
At the Base of a Statue of Joan of Arc in Los Angeles



THIS WEEK'S MIRROR COVER

For years—from the time as a student in Germany she saw Schiller's drama, "The Maid of Orleans"—Geraldine Farrar longed for an opportunity to impersonate Joan of Arc, on the operatic or speaking stage, but she longed in vain. Now her hope has been realized through the medium of the screen and "Our Jerry" is content.

On this week's cover she appears with Cecil B. De Mille as they stood at the base of a statue of the Maid of Orleans in Los Angeles after the final scene in Mr. De Mille's production of "Joan of Arc" had been photographed. They placed a wreath on the statue in commemoration of the completion of the most ambitious picture ever undertaken by the director-general of the Lasky forces, and the realization of Miss Farrar's ambition.

During these trying months, when all France is in the heroic mood typified by Joan of Arc, while the world looks on in admiration, this photoplay comes as a peculiarly appropriate reflection of America's sympathy for her sister republic.



THE NEW YORK DRAMATIC MIRROR



ESTABLISHED JANUARY 4, 1879

VOLUME LXXVI

NEW YORK, SATURDAY, OCTOBER 28, 1916

No. 1975

FAVOR CENTRAL AGENCY

Move to Prevent Actors Paying Excessive Fees is Outcome of Oliver-Fitzgerald Case—A. E. A. to Co-operate with United Managers' Association.

As the result of the action which James Oliver, a vaudeville manager, has brought against Harry J. Fitzgerald, a booking agent for the United Booking Offices, on the grounds of operating an agency without a license and charging excessive commission fees, the Actors' Equity Association has started a movement to establish a central theatrical agency, a resolution favoring such a plan having been adopted by the society last Winter.

It is the belief of the association that the time is now ripe for such an agency—a central engagement office which will work in co-operation with the United Managers' Protective Association and which will be operated by either the actors' organization or the managers' association, providing an equitable contract can be agreed upon between actors and managers. Such a plan, it is believed, will do away with the large number of agents who are now acting as middlemen, and would save to the actor a large per cent. of his salary each year, which he is now compelled to pay in the form of commission fees.

The profits from such an arrangement are to be turned over to the Actors' Fund of America, which the association declares will amount to more than \$100,000 a year.

"Don't think we are eager to conduct an agency," said a prominent Equity official to a MIRROR representative yesterday. "But we are sure that the plan, if honestly carried out, would eliminate the petty grafting of theatrical agents and their overseers, the managers. The vaudeville actor, who is compelled to pay a large part of his salary each week to a booking agent, who in turn divides a share of this commission fee with other booking agents who allow him to operate, is in no worse a plight than this brother in the legitimate field."

"Just the other day a prominent actor was engaged for a leading part by an equally prominent manager. But upon reporting to the stage manager he was informed that he could not begin rehearsals until he had seen a certain theatrical agent. This agent immediately assumed 'personal direction' of the actor and after extracting a certain sum which he undoubtedly divided with the stage manager and the latter's chief, the theatrical manager, the actor was sent back to his rehearsal appointment 'free of all obligations.' Some stage managers won't engage players unless they have come through a certain theatrical agency. It can readily be seen that such stage managers are sharing weekly in the actors' salaries, presuming, of course, that the actor has paid the com-

mission charged by the agent and that the agent has divided this commission with the stage manager.

"What an appalling situation it is! The poor old actor is mulcted everywhere by everybody and if he dares make a protest he is put on a blacklist in the managerial offices. He meekly submits to all forms of petty graft so that he may find it easy to obtain engagements. No wonder that he has no money at the end of his season. Imagine such dishonesty, such slovenly business methods in any other profession! You don't find doctors or lawyers paying high commission fees for being permitted to practice, or being the victims of graft on the part of some one higher up.

"Such an agency as we contemplate would automatically put out of business the great number of theatrical agents operating today and would save to the actors over \$100,000 a year. By devoting the profits of such a plan to the Actors' Fund, there would be no further need of soliciting alms from the public. The profession's charitable organization would be placed on a sound financial basis and the constant cry of 'Help the poor actor,' would disappear from the land."

Following is the resolution adopted by the Actors' Equity Association, and sent to Marc Klaw, president of the United Managers' Protective Association, and Daniel Frohman, president of the Actors' Fund:—

(Continued on page 10)

FISKE PLAYS PROMISE WELL

"The Jordans," a Drama by Cyril Harcourt, is Accepted for Early Production—"Fear Market" on Road

Harrison Grey Fiske is making preparations for an unusually active producing season. Though he is guarding his plans with his customary secrecy, it is known that he has accepted for presentation early in the new year a drama by Cyril Harcourt, entitled "The Jordans."

Described as a play of society life, it will have an out-of-town premiere about the middle of December. No announcement has as yet been made concerning the cast engaged.

Mr. Fiske plans to produce this season a number of plays of both native and foreign origin. In addition, in association with George Mooser, he will send on a tour of the principal cities Amelie Rives's play, "The Fear Market." The cast will remain practically the same as that which appeared in the play during its long run last season at the Comedy Theater.

NEW VERSION OF TOLSTOI
Edward Sheldon Adapts "The Living Corpse," to be Acted by John Barrymore

Edward Sheldon has completed a version of Tolstoi's "The Living Corpse," which he saw in Berlin three years ago when Professor Max Reinhardt produced the play there in German. Mr. Sheldon has entitled his text "The Man Who Was Dead." Under this title the play will be held for John Barrymore's future use. It will be acted during Mr. Barrymore's next New York season, under the direction of John D. Williams.

TWELVE PLAYS YEARLY

Oliver Morosco will conduct a theater in this city on the novel plan of original plays with short runs, regardless of their popularity. He expects to produce twelve plays a year. If one proves worthy after a month's trial, he will transfer it to another house. Any play that does not meet expectations will be taken out at the end of a week and a new one substituted.

The new theater will be located somewhere on Broadway between Forty-seventh and Fiftieth streets. The other new Morosco theater at Forty-fifth Street will be completed by the middle of December, the opening production being "Canary Cottage."

"EXPERIENCE" FOR AUSTRALIA

Edward J. Tait, of the theatrical firm of J. & N. Tait, Sydney, Australia, made arrangements on Oct. 21 in Philadelphia to produce "Experience" with the original cast in Australia. Mr. Tait went from New York to Philadelphia with William Elliott and Morris Gest, owners of the play. After seeing the production he closed the contracts.

ILLNESS FORCES BROOKS TO QUIT

Contemplated Productions are Abandoned That Manager May Take Complete Rest

Joseph Brooks has abandoned for the present any active participation in theatrical producing, owing to severe illness. Mr. Brooks was taken ill shortly before the New York premiere of his production of "His Majesty, Bunker Bean," but his condition was not considered sufficiently serious to cause him to give up his theatrical activities. Last week, however, it took a turn for the worse, and upon the advice of his physician he will forego all producing plans and seek absolute rest and quiet.

Wallace Ham, who has been Mr. Brooks's assistant manager and press representative, has joined the John D. Williams forces and will travel in advance of Richard Bennett in "Zack." The members of the company in "What's Your Husband Doing?" a new comedy by George V. Hobart, which Mr. Brooks produced at the Blackstone Theater, Chicago, four weeks ago, reached Broadway last week. All plans for the presentation of the play elsewhere have been discontinued for the present, and the stars and leading woman of the production, Thomas W. Ross, Maclyn Arbuckle and Jeanne Eagels, are now preparing for new engagements.

It is reported that Mr. Ross may acquire the rights to "What's Your Husband Doing?" and present it on tour with himself in the stellar role. The play is said to have been profitable during its engagement in Chicago and was taken off only at the suggestion of Mr. Brooks's legal advisers.

It is not certain whether William H. Crane will now appear in George Ade's much-discussed new version of "Father and the Boys." He was to have begun his New York engagement late this Fall under Mr. Brooks's direction. It is probable that the production will be postponed until after the first of the new year. Taylor Holmes's season in "His Majesty, Bunker Bean" at the Astor Theater will continue under the business direction of George Kingsbury.

Mr. Brooks is associated with Klaw and Erlanger in the forthcoming revival of "Ben-Hur." It is understood Klaw and Erlanger will look after play.

BAN ON SUNDAY DANCE

Owing to the objection of the Sabbath Committee, Maud Allan did not give her Sunday night concert Oct. 22. The Sabbath Committee notified the police and the Shuberts that the proposed Sunday entertainment would be considered against the law.

AS I WAS SAYING—

By Mademoiselle Manhattan

Bertha Galland, too long absent from the stage, is occasionally seen as one of our set at smart after-theater parties these days. One of the occasions which recently brought Miss Galland to the fore as guest of honor was a supper given at the Biltmore by William Hodge. Among the notabilities present this eagle eye marked Charles M. Schwab, Ernest Graham, President Gibson of the Liberty Bank, Bessie Abbott, and Oscar Lewisohn.

Miss Galland was resplendent in a stunning Paquin frock and almost overshadowed the other guests with her brilliant beauty—and that means that she was something more than glowingly gorgeous when you reflect that Helen Hale (Mrs. Hodge) was the handsome blonde hostess, with Edna May just across the table, too.

By the way, Bessie Abbott, who has been seen at few social festivities since the death of her gifted husband, Waldo Story, is one of the group of celebrities who have chosen Great Neck as a residence.

Edna May, you know, has joined that colony, and the Raymond Hitchcocks, who are settled at the Eat-and-Grow-Thin in Forty-fourth Street for the Winter, also are Great Neckers, along with the Frank Cravens, the Georgie Cohans, the Frank McKees and other opulent play folks. But to return to Miss Abbott. I am sure you will be glad to hear that shortly before his death Mr. Story invested all Miss Abbott's savings in a stock (I forget whether it was General Motors or some munition listing) which soared from the forty or fifty, at which he bought, to a figure only visible from the upper deck of an aeroplane. As a result of this foresight Miss Abbott is to-day one of the wealthiest women in the profession and could afford, if she were so diligently disposed, to star herself at the head of her own opera company.

Nobody has a higher admiration than I for the brilliant paragraphs in which Alan Dale scarifies the drama. Whether one agrees with him or not (and I almost never do), one must read his saucy articles with utter joy. But there is one thing about A. D. that makes me foam with rage, and that is that he always puts the loud pedal on the statement he enjoys repeating over and over again, that most actresses are creatures without ideas of their own. Whenever I read an interview by Alan Dale I always visualize him as sitting with his tongue in his cheek, inventing foolish ideas to attribute to his victim, when he prints the "chat."

Personally I find stage people the brightest and most satisfying interviewees in the world.

I have asked questions in my day of scientists, statesmen and college presidents; of poets, painters and diplomats, and I stand forth boldly to declare that for freshness of view, individuality of opinion, and ability to speak her mind with clarity and felicitous phrase, the actress—the average actress—stands head and dimpled shoulders above any other man, woman or child I have met. I am moved to this outburst of peevishness by a story by Mr. Dale in my favorite magazine, about interviewing actresses. I should love to read an article by almost any actress of my acquaintance about being interviewed by Alan Dale. I reckon it would be a scream.

"Oh, go away closer," is the chaste and simple comment with which a prominent manager sends me a printed announcement signed sublimely "Yorska," without any prefix, as if Yorska were Rodin, Nazimova, Caruso or another of the immortals of whom the mold was cast away by the Creator after turning out one perfect product.

In the announcement thus commented upon Madame Yorska, who will be recalled as having intrepidly headed a French company of her own two or three unfelicitous seasons ago, announces that she is establishing "a complete school of acting in English after the methods of stage coaching of Madame Sarah Bernhardt." Bernhardt,

gem showing Miss Keane as the heroine of "Romance."

Possibly you have seen this quite wonderful poster. The original painting, by Serge Ivanowski, was, unless I am mistaken, shown at Knoedler's last Winter. Anyway, one of Miss Keane's big "sheets" reposes in the collection of the Victoria and Albert, where art students of the future may study it.

I don't know how you feel about it, but for myself, I can scarcely wait for the Neighborhood Playhouse to open and show us Gertrude Kingston in her amusing characterization of Catherine of Russia in Bernard Shaw's "Great Catherine." Those lucky beings who have seen Miss Kingston in this view of that awfully pleasant lady friend of Mister Orloff, declare that her quaint German accent (for Catherine, you

to be seen this week hobnobbing with Mrs. John W. Alexander, Baron de Meyer, Ernest Peixotto, Clayton, F. Luis Mora (I say my prayers to a Luis Mora when I wish guidance in the mazy path of art criticism), Carroll Beckwith and the rest of that interesting group at the National Arts Club. Young "Tom" Ball, son of the eminent landscape painter, is at the head or at the bottom of an exhibition of costumes and drawings illustrating the arts of the theater, of which these and other eminent artists and craftsmen, as well as Mrs. Oliver Herford and Madame Stepan de Kosenko, are on the list of patrons. The Misses Frohman and Mrs. Sol Bloom are, I understand, among those who have been asked to pour tea—if there is tea—which is always a bore at these events, I think, and from Margaret Anglin and Madame Gatti-Casazza to the Dolly sisters and Walter Kingsley all the Who's Whoses will certainly be there. One of these days people are going to wake up about the decorative work Mr. Ball is doing for the stage, and then we shall speak of him in the same bated breath in which we mention Bakst and Benrimo. At present he is generally known as Young Tom Ball, which sounds like a mandarin or a fearfully mixed drink—but it isn't.

Speaking of Benrimo, isn't it a delight to know that we are again to have his stunning play, "The Yellow Jacket," in our midst, and with Arthur Shaw in his original creation of the Property Man. Since "The Yellow Jacket" completed its New York run it has had, I am told, presentations in no less than eight languages, and has been a triumph in Poland, Germany, Portugal, Denmark, Hungary, France and Spain. Scandinavian critics have applauded its tense and comic scenes, and I believe it has been accorded a Danish hearing, but of this I am not positive and Benrimo fails to respond to my S. O. S. However, it requires no polyglot endorsement to make us all quite certain that "The Yellow Jacket" is a fine play, and again I beg to be glad we are going to have another look at it.

It is Irene Franklin, Fashion Expert, now, please, Miss Franklin having qualified for that stylish non-de-plume by writing a series of articles on the things women won't wear this season, which is to be published alongside Lady Duff Gordon's latest dreams, in a celebrated fashion magazine. Miss Franklin paused long enough to tell me, between swallows of a hasty breakfast at the Algonquin, just now, that not only had she designed fifteen frocks which will not be worn in "The Melting of Molly," but her lambent sartorial genius had also designed a new "Piano coat" for husband Burton Green.

Mr. Green describes his Piano coat, by the way, as a "pianissimo" coat. So technical are these musicians.

DEBUT BEFORE ROYALTY

Philip Tonge, who is playing the part of Pierrot in "A Merry Death" with the Washington Square Players at the Comedy Theater, is said to be the only actor in the world who made his debut before royalty. He was just five years old the night he appeared as Joseph in Sir Herbert Tree's production of "The Eternal City" at His Majesty's Theater in London. The King and Queen of England occupied a box that night. Later, the youthful actor played in the company of Forbes-Robertson. Then he went to Sir Henry Irving, playing Geoffrey in "Becket." He was acting in that role, the night Irving died in Bradford.



LOLA FISHER AND WALTER HAMPDEN,
Coming to the Republic in "Good Gracious, Annabelle."

you, see, is designated by her first name to avoid mistakes, and on the back of the announcement the founder of the contemplated school writes in her own hand: "I impart to others what I have learnt from the greatest of all artists, Madame Sarah Bernhardt. YORSKA." Isn't that cute, Madame Sarah and YORSKA? So if you wish to be "learnt" like Sarah Bernhardt, I am happy to give you the address of the Yorska, which fountain head is established at 33 West Forty-fourth Street.

When you go to London after the war you mustn't fail to look up our own star spangled Doris Keane. The chances are that Miss Keane, piloted by Louis Nethersole, will be triumphantly sailing along at the Lyric Theater in "Romance," but should she have departed for other wheres, you still may find her at the Victoria and Albert Museum, out Kensington way. For to Miss Keane has fallen an honor vouchsafed none other player, in that the art directorate of this fine old museum has added to its collection of posters the Ivanowski

know, was born an Anhalt princess) and her engaging ways give one quite a new view of the woman who got the better of Frederick the Great in that little matter of the partition of Poland.

Another detail of fine literary interest which inspires one to watch the Neighborhood Playhouse lies in the fact that in "The Queen's Enemies," which will also be done by Miss Kingston and her associates, will be seen Lord Dunsany's very first real attempt at feminine character drawing. In one or two of the Dunsany plays we have seen flitting feminine figures—like the little girl in "The Golden Dome"—but no real woman has ever been created by this unusual dramatist. In "The Queen's Enemies" he turns away from symbols and gives a real flesh-and-blood woman to the stage, and his admirers await thirstily her appearance.

You are by no means to consider yourself one of the artistic set (and only high heaven and Joseph Thomas know what that is) unless you are going

THREE TIMES AND IN

Fay Bainter Tells How, Because of Youth, She was Counted Out Twice in Broadway Plays Before Success Came in "Arms and the Girl"

No sooner had the curtain fallen on the first act of "Arms and the Girl" on the opening night of the diverting little comedy of the war at the Fulton Theater, than an animated buzz went around the audience. Who is Fay Bainter? Where did she come from? What has she ever done? These were questions which were eagerly asked on every side. Not since the arrival of Marjorie Rambeau in "So Much For So Much," a couple of seasons ago, had any young and comparatively obscure actress achieved such a personal triumph. There was freshness, youth, spontaneity, charm, variety, and, above all, naturalness to her performance of the leading feminine role, and blase first-nighters—blase only, until they are given an opportunity to welcome new and genuine talent—sat back contentedly and declared, that as far as Fay Bainter was concerned, "Arms and the Girl" was an unqualified success. On the morning after, critics unanimously took up the refrain, with the result that Fay Bainter, 22, actress, native of Los Angeles, has found herself securely established on Broadway.

Though Miss Bainter modestly declines to trumpet what she is pleased to term her good luck, she does admit that a long and rigorous stock training has been of invaluable assistance in her development as an actress.

"Every little while," she said in her eager, vivacious manner between performances recently at the Fulton, "I read that too much stock experience is harmful; that it tends to create carelessness and superficiality in one's characterization. But you'll find that in most every instance this statement has been made by an actor or actress whose experience in stock has been little or nothing, and who, therefore, is not in a position to appreciate its value. As

for myself, I cannot say too much for stock. It has taught me all I know of acting. It has given me self-confidence and a desire to give always the best performance of which I am capable. Upon my graduation from high school I joined a stock company in Los Angeles and in stock I've remained ever since, in Des Moines, Toledo, and other cities, save for occasional lapses when I deemed a change of field necessary.

"Most people who speak disparagingly of stock forget its one continuous requirement—making good. Your popularity depends upon your ability to attract and hold a special clientele, and you must make good each week or you are a failure from the managerial viewpoint. It doesn't make any difference whether or not you are cast in unsympathetic roles, you have that awful necessity constantly before you. Well, naturally, you put the best that's in you in your part. True, it may be a casual performance you are giving—casual from the critical standards of Broadway—but nearly all stock players, if they are at all sincere and painstaking, will manage to get beneath the surface of their parts.

"Of course," the actress went on, "we must take into consideration the fact that stock audiences, as a rule, have a false appreciation of the standards of acting, oftentimes mistaking sincerity for genius. One must not take their opinions too seriously, but yet their views must be respected if you are to respect yourself. I have seen actors and actresses of New York reputation come to stock companies and play their parts in a wholly indifferent manner and then wonder at the end of the week why they had been discharged. It is most of this class that continually decry stock training.

They look upon it as something built solely upon a formula, entirely devoid of inspiration and spontaneity. Why, the study of a new role each week is excellent training in itself, permitting you to get acquainted with a wide variety of parts. Then, too, you become proficient in all styles of acting—comedy, farcical, classical, emotional and others."

Miss Bainter told how she appeared in a range of characters which extended all the way from Juliet to Laura Murdock in "The Easiest Way."

"Imagine a girl, nineteen years old, trying to play Laura Murdock! However, I had been selected for the role and I knew I had to please. While I was confident that things would go all right, there was a feeling way down deep in my heart that my performance would be miserable from the Broadway standpoint. I was cast for the part of a negress in "The Littlest Rebel." I wondered at first how I could ever hope to win the sympathy and approval of friends in such a part. The assignment was not to be avoided, and after the first fifteen minutes of the play, I regained my assurance, under the appreciative response of the audience.

"I'll never forget my first appearance as Juliet and, how, with fear and trepidation, I approached, after the performance, a well-known actress for her opinion.

"My dear, you could not have been worse," she replied. "Even I, with my experience, wouldn't dare attempt such a difficult role."

"I told her I had no choice in the matter," Miss Bainter continued, "I had to play it or leave the company. My performance was undoubtedly very bad, but I have the satisfaction of knowing that I played the part with all the sincerity I could command. And that is all any one can ask. This desire to give of one's best is bred, in my case, solely in stock, and if I have succeeded in achieving something in New York, it is because of these old stock influences."

The actress explained how she very nearly appeared twice before in the leading feminine role of Broadway productions.

"William Harris, Jr., sent for me to assume the principal part in 'The Misleading Lady.' I came on to New



JEAN TEMPLE, JULES JORDAN, MARJORIE WOOD, Playing in "Object—Matrimony," the Glass-Goodman Company.

York, rehearsed a few days and then quietly caught a train back to Des Moines—and stock. I was considered too young for the part. However, Mr. Harris continued to show interest in me and wrote that he would have me on again at the first opportunity. He kept his word. When he put 'Bunny' in rehearsal, he wired that he had a part for me. Again I was not suited to the role. Again I was said to look too young. In this case, I was fortunate in being rejected, as the play failed despite its quaint charm.

"I was busy in stock this Summer when again I heard from Mr. Harris. This time I was asked to play a girl of my own age in a wartime comedy. That sounds promising, I thought. But I took care to buy a round-trip ticket to New York.

"Is it three times and out?" I asked Mr. Harris on my arrival.

"Three times and in," he replied, assuringly.

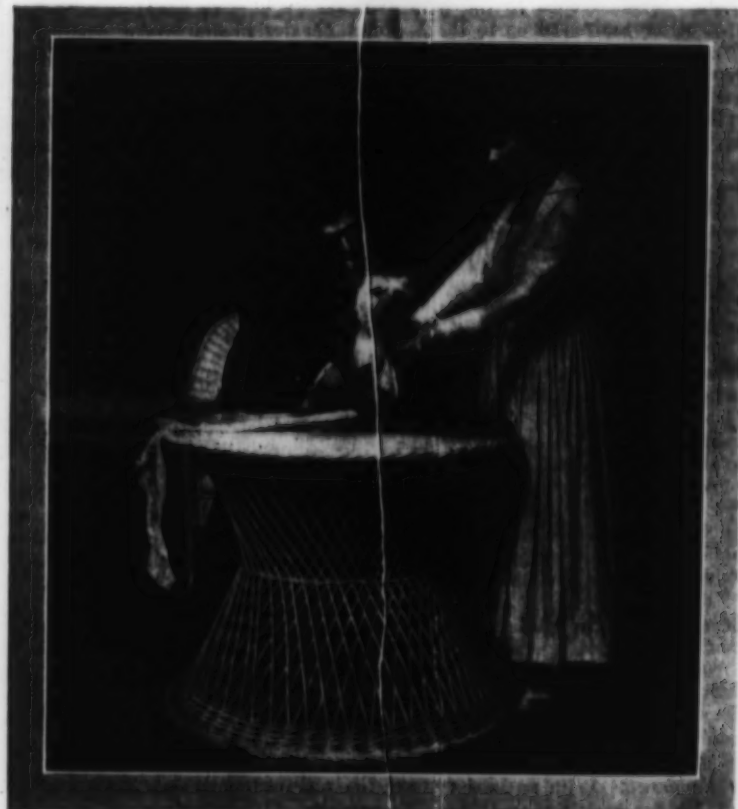
"And here I am," concluded Miss Bainter, "in 'Arms and the Girl' 'now,' as the press agent would say, 'in its fifth successful week at the Fulton Theater.'"

LOUIS R. REM.

IN THE LIMELIGHT

Ruth Chatterton, the star of Henry Miller's new comedy production, "Come Out of the Kitchen," is a native New Yorker. She started her stage career at sixteen, when she appeared in the Columbia Theater Stock company in Washington. Some of her roles were Polly in "Merely Mary Ann" and Claudia in "The Prince Chap." She later appeared in the Miller play, "The Rainbow." Her first experience as a star was in the production of "Daddy Long-Legs" at the Gaiety Theater in 1914 when she was just twenty-one.

Annette Kellermann, who plays the title-role in "A Daughter of the Gods," was born in Sydney, Australia. At the age of fifteen she started winning swimming races, and soon her aquatic skill led to stage exhibitions. Going to England she appeared as Queen of the Mermaids at the London Hippodrome. In 1905 she attempted a swim across the English Channel, and accomplished three-quarters of the distance. She appeared in a toe dancing act at the Winter Garden during the season of 1911.



ELSIE FERGUSON AND LEE BAKER, In "Shirley Kaye," a New Play by Hulbert Footner.

ESTABLISHED JANUARY 4, 1879



1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"

LYNDE DENIG, Editor

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON,
PresidentLYMAN O. FISKE,
Secretary and Manager

SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Dav's Agency, 17 Green Street, Charing Cross Road, Australasia News Co. Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements furnished on request.

MANAGER BRADY OUT FOR GAME

MANAGER William A. Brady is a sport, but he should remember the adage of the sport, Don't flush the game. To shift the metaphor scene, he thinks the American Drama has infantile paralysis—anything that is feeble just now has that disease. Others take up the diagnosis. A. H. Woods agrees with Dr. Brady. Manager Dillingham doesn't test the pulse, for he never takes anything in this line. He refuses even to break the seal of an envelope fearing that it may contain a plot. He orders the document returned at once, provided the author has put his address on the cover. It is a safe bet that Manager Dillingham will not part with the patent he has by which he tells whether an envelope holds a play or a remedy for curing a monkey of tuberculosis. Next comes Cosmo Hamilton, who does not coincide with Dr. Brady. Mr. Hamilton says that if the patient has paralysis it is the fault of the manager who either garnishes the product or mangles it to suit his taste and then proceeds to hand it to the dear public.

It is not our fight, but Mr. Hamilton strikes us as being somewhat long on logic. Playwright Cobb admits that he doesn't know, and he gives as one reason that the reviewers frequently take a view entirely opposite from his on anything he produces. If Ellis Parker Butler had not become entangled in a labyrinth of parentheses his opinion might be illuminating. We do not know where he gets on or where he vamooses.

Seriously, Dr. Brady should bear in mind that the playwrights are doing the best they know how. If they do not come up to the high-water mark of Dr. Brady he should prescribe soothing syrup instead of shillalah bitters. In other words, he should be a Missourian.

RETURN OF THE ORCHESTRA

HANSOM cabs have come back in London. Glory be, the theater orchestra is coming back in this country, if it is not already here. Some of the managers never turned the orchestra out, but the musicians would have been forced to look for other jobs if the public had not called for them to be retained or put back. It is said by some that the moving picture industry has had much to do with accentuating the public's affection for the orchestra. It would have to be a remarkable film that would hold an audience if there were no orchestra.

The majority of theatergoers, if a primary were held on the issue, would vote for the orchestra on the ground, if there were no other, that the purchase of a ticket covers all in the way of amusement that the management can give. A seat at any price should include music. The manager may figure to the contrary, but the patrons have the best of the argument, for the manager is an amusement caterer and solicits patronage, and he should offer all reasonable inducements to obtain business.

Besides, in addition to the foregoing, music if it be of high order, is educational. And if it isn't, it keeps the audience from yawning between acts, or from criticising what other people are wearing. Better an orchestra with nothing but ragtime numbers than no orchestra at all.

ACTORS AND POLITICS

WE HAVE received a letter from the manager of one of the dominant political parties asking why actors should not be interested in the election of a President and Vice President of the United States, and suggesting the formation of theatrical clubs to take part in the campaign.

We do not know that theatrical people who are entitled to the franchise are not interested in politics, local or national. We assume that they are. The profession is generally interested in all questions that benefit the community in what they call home, or in the welfare of the whole country. Nobody knows who is responsible for the idea that players are so allied to their profession that they do not care anything about good government or business. It will be a good thing for the players and playgoers when the fact becomes established that players are human. We know some who actually belong to the church and who are assiduous in their devotions.

We know of no law which will prevent players from organizing political clubs, nor have we ever heard any reason advanced against actors attending political meetings and "whooping it up" for their ticket.

If there is any reason for the suspicion that playerfolks are not actively engaged in politics when party spirit is rampant, it is, we take it, because they are more interested in their business than they are in following in the wake of a string of spellbinders.

In a run of fifty years we recall but one noted theatrical manager in this country who became obsessed with the notion that he could play the part of a candidate with success. After the campaign he returned to his profession and stuck to it. We believe there are instances of actors who were elected to the lower house of Congress, and some who left the stage and entered the pulpit, but it was when they had failed as players.

HEARD ON THE RIALTO

Whoever is responsible for the unusual courtesy on the part of the employees of the Manhattan Opera House—Morris Gest, lessee of the theater or Walter Sanford, house manager—he must be congratulated. Ushers, who are really polite and attentive, and ticket sellers and takers who are really respectful and solicitous are to be found there. In addition, liveried carriage callers are stationed in the lobby to hold lighted matches for those patrons who have come without those "between-the-act" necessities. Theatergoing is, indeed, a pleasure at the Manhattan these days.

The following letter received in the offices of Julia Arthur, giving notice by Alex. Puglia, a member of the company engaged for her forthcoming production of "Seremonda" shows that the European war is being felt on the American stage as well as on the stages of the Continent:

"I have to report this morning to the Italian Consulate. There I have been notified that my extension of time has expired and that as a commanding officer I will have to sail for the war zone within fifteen days. Such being the case, it is impossible for me to continue to rehearse the "Seremonda," as I would have to leave the company very soon.

"(Signed) ALEX. PUGLIA."

Many times has Corse Payton, the actor, uttered the historic "To be or not to be" soliloquy of Hamlet, but little did he realize that any special significance was attached to the phrase so far as he was concerned. Recently, however, he journeyed up to the Spooner Theater in the Bronx, where he has been operating a stock company, and saw huge posters announcing that "It Pays to Advertise" was scheduled to play there, notwithstanding the fact that he had made elaborate preparations for a production of "Paid in Full."

Whether it was to be "It Pays to Advertise" or "Paid in Full" was the question for him, but at last reports the former had won, and Corse was said to be seeking another house, though he claims that his lease of the Spooner does not expire until May 20, 1917.

The management of the Spooner states that a new stock organization has been installed at that theater which will present a series of "Broadway successes."

The open season for new theaters has begun. Three or four new ones for New York and a chain of Hip, Hip, Hippodromes for other cities. Most of them are to be built by managers and corporations, but the *Mirror* learned on excellent authority last week that two of our leading stars are making plans for national theatrical institutions bearing their names.

Not content with having established themselves as our "most typically American actors," George M. Cohan and William Hodge are respectively contemplating the establishment of a circuit of Cohandromes and Hodgedromes to receive their representations of American life after they have been seen in New York. In honor to Edwin Wallace Dunn, his genial press representative, Mr. Cohan's circuit will only comprise cities which begin with a D. The chain so far includes Decatur, Davenport, Lenison, Dayton, Des Moines, Detroit, Denver, Duluth and Dubuque.

Mr. Hodge, on the other hand, has selected cities which begin with a K, out of respect, so he says, for the character he plays in "Fixing Sister," a Kansas City business man. His completed circuit includes besides Kansas City, Kokomo, Kankakee, Kalamazoo, Knoxville, Kenosha, Keokuk and Keyport. With several contemplated additions to the list, the Cohandrome and Hodgedrome productions are assured of forty weeks in well equipped auditoriums—auditoriums, too, which will be decorated exclusively with the American flag.

The sum of \$65,000,000 has been set aside by each actor to erect the theaters planned. With an idea to begin operations immediately the Cohandrome and Improvement-of-the-Theater Company and the Hodgedrome Production Company have been organized. By a peculiar coincidence the same directors were elected in both cases—I. Fallfort, O. U. Bunk and Is. Oldstuff.

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"COME OUT OF THE KITCHEN"

Comedy in Three Acts by A. E. Thomas; Founded on Novel of the Same Title by Alice Duer Miller; Produced by Henry Miller at the Cohan Theater, Oct. 23.

Olivia Daingerfield Ruth Chatterton
Elizabeth Daingerfield Barbara Milton
Mrs. Falkner Marguerite St. John
Cora Falkner Alice Lindahl
Amanda Mrs. Charles C. Craig
Burton Crane Bruce McRae
Thomas Lefferts William Boyd
Solon Tucker William H. Sims
Paul Daingerfield Charles Trowbridge
Charles Daingerfield Robert Ames
Randolph Weeks Walter Connelly

Sympathetic, tender, humorous and thoroughly human, all of these things and something more besides is "Come out of the Kitchen," the comedy that brings Ruth Chatterton to Broadway for a season that ought to last through the Winter and run over into the warm days of Spring. And even then it is doubtful if all the people that might respond to this play will have found their way to the Cohan Theater, for it is the kind of a story that goes to the heart without offending the intelligence, or ignoring the pleasure born of a cleverly turned line. Each may pick out the quality he likes best; but none will be found so coldly unappreciative as to remain unmoved by the fascinating Irish brogue of Miss Chatterton, as winsome a miss as Bruce McRae ever made love to, and he has wooed many since the days that Ethel Barrymore played "Cousin Kate."

Not because it is the last thing she has done, rather because it is by all odds the best, it is safe to say that Miss Chatterton never before has been so bewitching as in the character of Olivia Daingerfield, the aristocratic Southern girl, who pilots two brothers and one sister through the oddest experience that ever befell the much novelized and dramatized sons and daughters of the South. There is nothing unexpected in finding that the homestead is heavily mortgaged, nor even in the information that the young people are thrown completely on their own resources, while their father is in Europe being treated for some dangerous malady; but there is unquestionable novelty in the terms on which a tenant is secured for the house, and the method of fulfilling them.

Burton Crane, a wealthy bachelor from the North, is ready to pay \$5,000 for a short lease, but it is part of the contract that a full retinue of white servants shall be secured. Now at the last minute the servants fail to appear and Olivia, in preference to seeing the much-needed money slip away, determines that the Daingerfield family shall temporarily enter the serving class. She becomes the cook, the elder brother the butler, the younger brother the boy of all work, and the sister the house maid. Crane arrives as promised and with him are the Falkeners, mother and daughter, and Mrs. Falkner's worldly-worn and worldly-wise brother, Solon Tucker.

Perhaps the plot is a trifle slow in getting under way in the first act; but really that is a very small matter in view of all the good things to follow, when the strange household is fairly installed and the piquant cook with her delicious brogue begins, all unintentionally, to fascinate the men thrown under her spell. The second act, staged in the kitchen, is a delightful blending of comedy, farce and sentiment—the humor arising from the conflict between the pseudo servants and Crane's domineering guests; the sentiment from the first moves in a pretty love game and the sincere purpose behind Olivia's masquerading.

For one reason or another, Crane has found it necessary to discharge all but the cook, and his women guests have left in a huff when the curtain rises on the third act. Olivia is asked to serve dinner for four men, one of whom is frankly in love with her; while another is unadmittedly so, a third is at least anxious to make love to her and the fourth is ready to admire so attractive a girl. It is a most amusing dinner, introducing a quantity of clever characterizations, and when it is over the romance ends with a delicately acted love scene between Miss Chatterton and Mr. McRae.

Supporting the two leading players is an excellent company, in which a number of individual successes are scored.



BRUCE McRAE AND RUTH CHATTERTON,
As They Appear in "Come Out of the Kitchen."

"THE LIVING CORPSE"

Domestic Drama in Three Acts, by Leo Tolstoi. Produced by Rudolf Christians at the Irving Place Theater, Oct. 18.

Fedor Protassow Rudolf Christians
Lisa Annie Rub-Förster
Nascha Aranka Eben
Anna Pawlowna Marie Kierschner
Karenin Emil Hess
Anna Dmitrijevna Grete Meyer
Furst Abrekow Heinrich Marlow
Mascha Grete Felsing
Iwan Makarowitch Bruno Schlegel
Nastasja, Iwanowna Marie Kierschner
Katja Margarete Christians
Nascha Flora Arndt
Afreimow Wilhelm Muhlan
Stachow Curt Manthey
Korotkow Ernst Holmangel
Alexandrow Hans Unterkircher
Pjetuschkow Wilhelm Muhlan

After offering plays of a light order, the Irving Place Players finally got into their stride on Wednesday, Oct. 18, when they presented for the first time Tolstoi's remarkable drama, "Der Lebende Leichnam" (The Living Corpse). Max Reinhardt and others have produced the work in Europe. Director Christians in making this offering has defied the judgment of the English-speaking producers, who have lacked the courage to try it out. His daring was amply rewarded by the instantaneous success achieved by the play.

Fedor Protassow, an idealist, feels that his life has been a failure, takes to drink and becomes estranged from his wife, a truly moral person. Squandering their combined fortunes, divorce is suggested as an avenue of escape, but he declines to accept the stigma attached to such a procedure. The weak-kneed husband attempts suicide, but lacks the necessary courage. A young impassioned gypsy, who for the first time has put "the music into his life," induces him to pretend drowning, and the finding of clothing and belongings having established his demise, the wife marries Karenin, and Protassow becomes a living corpse. The story of his life recited to an artist while maudlin is overheard, reported to the police and the persons involved are arrested as bigamists. Imprisonment facing the wife as the result of her first husband's duplicity, the final denouement comes with the self-destruction of Protassow in the court corridor.

Director Christians in the title-role gave one of his best performances. The many phases of the weakling's character were splendidly defined, and the mental anguish of the man were truthfully portrayed. Annie Rub-Förster was fully up to the requirements of the more or less exacting role of the wife. Emil Hess was a rather stilted Karenin, while the two mothers were capably acted by Marie Kierschner and Grete Meyer. Grete Felsing was most pleasing as a young gypsy girl.

"SO LONG LETTY"

A Musical Farce by Oliver Morosco and Elmer Harris. Music and Lyrics by Earl Carroll. Produced by Oliver Morosco at the Shubert Theater, Oct. 23.

Letty Robbins Charlotte Greenwood
Grace Miller May Boley
Tommy Robbins Sydney Grant
Harry Miller Walter Catlett
Mrs. Cease Vera Doria
Chita Alvarez Frances Cameron
Sadie McQuiggle Winnie Baldwin
Philip Brown Percy Brannon
Billy Monday Ben Linn
Chauffeur Robert Calley
Dancers from the Casino Dorothy and Madeline Cameron

For many, many years Oliver Morosco, of Los Angeles, New York, and (soon to be) Chicago, has been engaged in the benevolent and interesting practice of presenting to a theater-hungry public new playwrights, new composers, and new players, as well as new plays. So faithful has he been to his ideals that he has built up in America a distinctive institution—a typical Morosco production, typical in the sense that it strives to represent something new, something fresh in characterization, in costuming, in ideas, and in—what is particularly needed, new faces.

As his latest "discovery" to offer for the approval of New York he has selected Oliver Morosco, a young man who has dabbled infrequently in the writing of musical comedies. Believing that this young man showed promise in a piece performed at the Casino a couple of seasons ago under the title of "Pretty Mrs. Smith," despite the almost unanimous hostility of the critics, he has extended continuous encouragement and assistance, with the result that he gives every appearance of pleasing New York's playgoing public for many months to come.

Oliver Morosco can, indeed, shake hands with Oliver Morosco, but should he perform his self-congratulation before a mirror he will see directly over his shoulder the composite figure of Elmer Harris and Earl Carroll, specified on the program as collaborators. We don't know for how much the former is responsible, but we can unhesitatingly say that Mr. Carroll has written sparkling, whistleable music, sufficiently sentimental for the matinee girls and sufficiently syncopated for the refuse-to-be-tired business man and his friends.

The play has established records on the Pacific Coast, in Chicago, Australia, and other centers. Why it was so long in reaching Broadway is one of those theatrical mysteries that, perhaps, will never be solved. It contains all the elements that make for success on Broadway as we have come to understand it—bizarre and negligee costuming, liveliness and speed in its action, plenty of catchy tunes, a comedienne of unique style, and an exceedingly pretty chorus. In addition, it possesses a story that, while of a French-farcical stamp is harmlessly, though interestingly brought to a logical conclusion. When the somewhat discordant households of Miller and Robbins decide that life will be more peaceful and varied under a general exchange of wives and husbands, we assumed a properly circumspect air quite similar to Washington Square's viewpoint upon its pseudo-Bohemian activities. But there was really short need for such an attitude, as the couples did not find the new arrangement harmonious, and after a week's trial, they resumed their former modes of living. Charlotte Greenwood, she of the long and versatile limbs, scored a distinct triumph as the masterful Mrs. Robbins. She had an excellent foil in Sydney Grant as her physically inferior husband. May Boley was a lisping Mrs. Miller, and Walter Catlett, a newcomer to Broadway, and who, unless we are very much mistaken, will not be permitted to stray from it for long, was genuinely funny as Mr. Miller.

"TREASURE ISLAND RETURNS"

When productions close at the end of a season they usually have served their purpose in so far as New York is concerned; but every now and again there comes a play not easily replaced. Such a play is Jules Eckert Goodman's version of Stevenson's "Treasure Island," reinstalled at the Punch and Judy Theater by Charles Hopkins on Oct. 23.

Changes in the cast bring Henry E. Dixey in a finely shaded portrayal of Long John Silver, whereas other new names are Percy Waram, Lloyd Neal, Frederic Gibbs, Jack O'Brien, Joseph Driscoll, and John Rogers. }

TWO OUT-OF-TOWN PREMIERES

"The 13th Chair" is a Genuine Thriller—Rida Johnson Young's
"Buried Treasure" Goes Well



Untt, N. Y.

STAFFORD PEMBERTON

Who has been called "the handsomest man in the world," also "America's greatest dancer," is now a member of Maud Allan's company, booked for a transcontinental tour. Mr. Pemberton is a direct descendant of Percy Bysshe Shelley.

NINE O'CLOCK POSTPONED

License Refused for New Little Theater on
Fifty-eighth Street

No date has as yet been set for the opening of the Nine O'Clock Theater at 32 West Fifty-eighth Street. New York's newest "little" playhouse was to have begun activities last Thursday night, under the direction of Helen Freeman, with a program of three one-act plays, but the management was unable to obtain a license, owing, it is said, to the objections which residents on the block have to a theater in their neighborhood. The Mission learned yesterday that no license has as yet been obtained, and the opening of the playhouse, as a consequence, has been indefinitely postponed.

People who reside in the immediate vicinity of the theater declare, it is reported, that the value of their houses and lots would be decreased from \$5,000 to \$10,000 apiece by the presence of a permanent playhouse, and they intend to see to it that a playhouse does not locate there.

Meanwhile, Miss Freeman continues to hold rehearsals of her first offerings, confident that it will not be long before her little theater begins operations. The opening bill will include "The Maker of Dreams," by Oliphant Down; "Chinese Lily," by Paula Jakob, and a comedy of to-day. The theater has a seating capacity of 200.

ITALIAN BAZAAR THIS WEEK

Madame Miriam Ardini, of the Italian Grand Opera company, will sing two arias at the opening night of the Italian bazaar at the Grand Central Palace on Oct. 28. This will be her first public appearance in New York.

Many motion picture actresses, under the chairmanship of Valentine Grant of the Famous Players, have volunteered their services to help sell articles at attractive booths. Little Ethelmary, Oakland will have charge of the children's booth. Other booths have been erected under the auspices of the Woman's Professional League, the Friars, Lambs and White Rats Clubs.

ACQUIRES FOREIGN PLAYS

Elizabeth Marbury arrived in New York from France Oct. 18. She was accompanied by Anna Morgan. Miss Marbury has acquired the American rights for seven plays of French, Italian and Belgian extraction. She is to have a theater of her own, but is not ready yet to discuss her plans.

While abroad Miss Marbury was occupied largely with her private hospital for the care of wounded soldiers. Miss Morgan denied that she had any interest in theatrical affairs with Miss Marbury.

ORGANIZE ROAD COMPANY

Encouraged by their success at the Comedy Theater, the Washington Square Players are to send a company on tour this Fall. This company began its season last Monday in Newark, and following engagements in Philadelphia and Washington it will go to Chicago for an engagement of ten weeks. One-act plays which have proved successes in New York will be presented. The resident company will continue to play at the Comedy Theater.

SCHENECTADY, N. Y. (Special).—Mystifying and weird and more dramatic and thrilling than "Within the Law," is "The 13th Chair," Bayard Veiller's latest contribution to the stage which had its second presentation at the Van Curler, Oct. 17. "The 13th Chair," a melodrama in three acts, any one of which contains more thrills than is found in the ordinary four-act drama, is of the detective story variety, treated in an unusual manner by evoking the aid of a spiritualist. It is a gripping story in which the audience is kept in suspense until the very last.

As the curtain ascends, a scene with which most plays usually end, to wit, two lovers embraced, confronts the audience. The young girl (Esther Cornell), who is secretary to a society woman, is engaged to the latter's son. The girl's mother, who is a spiritualist, comes to the home of the society woman to give a seance which is prearranged with the police in order to discover the person who killed a friend of one of the guests. During the seance, which is held with all lights out, the man who has been doing his utmost to locate the murderer is killed and the young girl is suspected. The last two acts concern the activities of the police in unraveling this mysterious murder and it is here that the author shows his craftsmanship.

By far the cleverest bit of acting seen here in a long time was that of Margaret Wycherly as the "medium," who scored a tremendous hit in a most difficult role. Esther Cornell as the innocent suspect carried off second honors amongst the women, her personality and charming manners standing her in good stead. Harrison Hunter, the police inspector, acted the

part, and was well liked despite the duties he had to perform. The entire cast was one of general excellence, all the characters being suited to their respective roles.

NAT SAHE.

ALLENTOWN, Pa. (Special).—Rida Johnson Young has put the punch into her new play, "Buried Treasure," which had its first presentation here at the Lyric, Oct. 17th. Before a capacity audience Mrs. Young had the satisfaction of seeing it a "Go." The play won out on its merits and the approval of its audience was sincere.

With the exception of Otto Kruger, who recently relinquished a role in "Seven Chances," the company is much on a par. Mr. Kruger simply walked off with all the honors. As Jim Anderson he infused "pep" into the part of the rollicking youth who wants to write books rather than sell them. His acting was natural and refreshing and as a juvenile he has few if any equals on our stage today. Edith Tallaferra, as Mary McTavish, a little Scotch girl, was delightful. Her good looks and her charming manner won her audience completely. Charles Dow Clark always makes a good country constable and he added many a laugh to his role. Zeida Sears played a rather small part in her usual good way and while this role will not bring her fame and glory she will be highly praised for her interpretation of Luella Bush who has lived so long on Cape Cod. Ernest Stallard, as Andrew MacTavish, Adele Holland and Charles Brown were others of this splendid cast. "Buried Treasure" opens in the metropolis soon.

FORD J. SHOTWELL.



FLORENCE ROCKWELL

Who Sailed Last Week for Season of Six Months in Australia.

MAUD ALLAN MATINEES

American Dancer Appears at Forty-fourth
Street Theater with Symphony Orchestra

Maud Allan, the American dancer, who trained in the school of Isadora Duncan, helped in no small degree to bring about the revolution in romantic dancing, began a series of matinees at the Forty-fourth Street Theater, Monday, Oct. 18. She was assisted by the Maud Allan Symphony Orchestra of forty pieces, under the leadership of Ernest Bloch, a Swiss composer and conductor.

A one-act dance play, "Nair, the Slave," a love tragedy of the Orient, which might be called a companion piece to "Scheherazade," was the chief feature of the program. Given by Miss Allan and a company of twelve to music by Belpas, it proved a colorful and interesting ballet.

The other dances, most of which are familiar to local spectators, included interpretations of eight preludes of Chopin, Mendelssohn's "Spring Song," and Schubert's "Moment Musical." The settings were generally effective.

During her long absence abroad Miss Allan has lost none of her old charm, or grace, or appreciation of the beautiful. Like Miss Duncan, she strives to interpret, not imitate, natural qualities, by means of natural movements—that is, movements whose execution are possible without special training. However, it does not follow that cultivation does not bring a better interpretation. Miss Allan has perfected herself in her art until she stands pre-eminent as an interpretative dancer.

GARDEN IN COURT

Justice Pendleton last week appointed John L. O'Brien as referee to compute the amount due on a mortgage for \$2,300,000 against the Madison Square Garden, held by the New York Life Insurance Company. The mortgage was made by the F. & D. Co. on Feb. 5, 1912. In the complaint it is alleged that the taxes for the second half of 1915 and the first half of 1916 have not been paid.

"THE BOOMERANG" ON TOUR

"The Boomerang" ended its record-breaking run of sixty-three weeks in the Belasco Theater, Oct. 21. It is playing this week in Washington. After a tour of Cleveland, Pittsburgh and Cincinnati, the comedy will be shown in the Powers Theater, Chicago.

BENNETT IN COMEDY

Richard Bennett, who has returned from Los Angeles, will make his first appearance on the stage this season in "Zack," a comedy by Harold Brighouse. The opening will be out of town, Oct. 30. Mr. Bennett is under the direction of John D. Williams and has severed his connection with motion pictures.

"Mary Galen," a drama with a powerful mining interest, in four acts by Helen Harrington, is announced for production shortly after election. Thomas Phillips will put on the play.



Apeps, N. Y.

A MERRY MOMENT IN "LE POILU,"
French War Operetta Still Playing at the Garrick Theater.

THE RUSSIAN BALLET

"Sadko," a Fantastic Ballet, is Novelty of
Program at Manhattan Opera House

After a Summer spent in Madrid, the Diaghileff Ballet Russes opened its second season on Monday night, Oct. 18, at the Manhattan Opera House with a program including a novelty and some familiar numbers. Even without its much-heralded star, Nijinsky, the ballet met with its usual enthusiastic response from the audience. But why not? Was there not the same vivid color, the superb pantomime, the impressionistic music of the unconventional Rimsky-Korsakoff, the striking and imaginative designs of Bakst that have made the ballet a thing of wonder throughout its international travels?

The novelty of the evening was "Sadko," a fantastic ballet of the sea. Written by Holm, with music by Rimsky-Korsakoff, it related the tale of a poor musician, who because he had been attracted to the daughter of the ruler of the waves, is fated to die. He decides to come to his death by drowning, but on reaching the bottom of the sea enchants the ruler by his music. In the end he is forgiven, and the curtain falls with him and his bride ascending to the surface of the sea in a shell.

While "Sadko" lacks the action, the contrasting colors, the vividness of some of the other ballets, it was interesting as a picturesque representation of the bottom of the sea. Dancers attired as seaweeds, fishes, sea-horses, and the waves, moved their monotonous way in and about the throne of their ruler, Adolf Bolm and Mile. Doris had the leading parts.

Three other ballets made up the rest of the program—"Carnaval," the sprightly, charming, flirtatious number, which proved such a success last season; the barbaric "Prince Igor" with its gaudy warriors performing their mad and serious festivities before battle, and "Cleopatre," with its sensuous, colorful representation of an amorous episode in the court of Egypt's Queen. In the latter a newly featured dancer, Lydia Sokolova, proved fascinating as a forsaken handmaiden. Mile. Revalles again impressed by her forceful interpretation of the title role.

PHILHARMONIC SOCIETY SEASON

The Philharmonic Society of New York, Josef Stransky conductor, will give the opening concerts of its Seventy-fifth and Jubilee Year at Carnegie Hall on the evening of Oct. 26 and the afternoon of Oct. 27. Works of Richard Wagner and Richard Strauss will compose the program. The principal number will be Richard Strauss' new symphony, "The Alps," which will be heard for the first time in New York. The Philharmonic promised to perform the "Alpine" symphony last season, but the music arrived too late from Germany.

All the different kinds of instruments called for in Strauss' score will be utilized. In addition to the regular instruments Mr. Stransky will use the heckelphone, the tenor tuben and the wind and thunder machines. The new organ, which is now installed in Carnegie Hall, will also be employed in the important part written for this "queen of instruments" by Strauss in his latest composition. For this pair of concerts the Philharmonic Orchestra will be augmented to over one hundred performers. In addition to "The Alps" the festival music of Strauss' opera "Guntram" will also be given for the first time. The remainder of the program will include favorite Wagnerian numbers, the Prelude to "Lohengrin," the Funeral March from "Gotterdammerung," and the Ride of the Valkyries from "Die Walkure."

CHAIN OF HIPPODROMES

Company Formed to Provide Suitable Houses for Spectacles in Many Large Cities

The directors of the New York Hippodrome Corporation announced last week the formation of a subsidiary corporation to be known as the American Hippodrome and Improvement Company. The board of directors of this company is composed of H. O. Winsor, Charles Dillingham, and Byron Fellows, with associate directors in Chicago, Detroit, Cleveland, Pittsburgh, and Kansas City. The sum of \$5,000,000 has been set aside to develop the properties and erect the theaters contemplated.

In Philadelphia, Boston, Chicago, Kansas City, St. Paul, St. Louis, and Cincinnati, where adequate playhouses and opera houses already exist, it is intended to co-operate with the local owners in the matter of installing the necessary stage alterations, electrical and mechanical equipment and dressing-room facilities for these huge spectacles. In other large cities where no theater of this character and proportion now exists, new auditoriums will be erected, or old houses enlarged and reconstructed. This is true in Cleveland, Detroit, Pittsburgh and Toronto where the new corporation has already acquired centrally located sites to erect a replica of the New York Hippodrome.

This circuit of arenas will be used to house the great spectacles of Charles Dillingham and also provide a suitable place for grand opera, the Russian Ballet, the attractions of the Metropolitan Musical Bureau and stars like John McCormack, Paderewski, and others of the concert stage. Another thing considered is to provide large political forums for conventions, campaign meetings and large labor gatherings, together with local classes in ballet and operatic instruction and educational bureaus.

In Cleveland, the only city on the list of new theaters where a large Hippodrome already exists, this house is devoted to vaudeville and that town is now deprived of many great spectacles and extraordinary events by the current policy which the management does not wish to interrupt.

The Hippodrome spectacle now on tour is limited to seven cities outside of New York, and in four of these the entire stage equipment will be completely altered to present "Hip Hip Hooray." With the contemplated additions to the list, these great productions will be assured forty weeks annually in fully equipped auditoriums of sufficient capacity to maintain a very moderate scale of prices—the Hippodrome policy.

TEA AT ACTORS' FUND HOME

Daniel Frohman, president of the Actors' Fund of America, and Mrs. J. Christopher Marks, president of the Theater Assembly, assisted by the officers and board of the Actors' Fund of America, and the officers and board of the Theater Assembly, will give a tea to the guests of the Actors' Fund Home and the members of the Theatre Assembly on Saturday afternoon, October 28th, at the Actors' Fund Home, West New Brighton, Staten Island, from three to five o'clock. Over fifteen hundred invitations have been issued, and the details of the arrangements are in the hands of the following officers of the Actors' Fund Committee of the Theater Assembly: Mrs. Frank Everard Hall, chairman; Mrs. Andrew Jackson Cobe, associate chairman; Mrs. Minna H. Murray, chairman of donations; and Mrs. Chas. Enge, the president's aide, who is chairman of arrangements. This affair is the first event of its kind to be given at the Actors' Fund Home.

GRACIE, NOT KATIE EMMETT

In an article on the International Circuit, published in *The Mimos* of Oct. 14, the name of Katie Emmett appeared when Gracie Emmett was intended. Katie Emmett is not connected with the Circuit.



(C) Iva L. Hulls, N. Y.
JUSTINE JOHNSTONE,
With Raymond Hitchcock in "Betty."



"PIERROT THE PRODIGAL," AT BOOTH.
Gabrielle Perrier, Marjorie Patterson, and Paul Clerget.

FOY AND THE LITTLE FOYS

Palace Program is Headed by Comedian and His Family—"Chic" Sale Remains

Eddie Foy and the seven little Foys lead the bill at the Palace this week. "The Old Woman in the Shoe" is the name of the sketch, which is an arrangement of the children's tale by William Jerome and George Hobart. Eddie plays the part of the old woman and the smaller Foys play the children, the disappointed dog and the cupboard. Grace La Rue appears in a new song program, wearing stunning frocks. Morten and Moore furnish a farcical act full of nonsense. Gertrude Vanderbilt and George Moore give "A Nightmare Revue" by Jean Haves and Louis Silvers. It is blended comedy dancing and singing. "Chic" Sale, the rural character impersonator, remains for a second week. The Misses Campbell illustrate the entertainment of gentlefolk in the South in their act, "At Home." Better Bros., eccentric acrobats, replace Dainty Marie on the bill. Francis White and William Rock held throughout last week as a strong drawing card. Miss White was particularly fetching in her impersonations of a girl of ten or twelve.

ST. LOUIS COMPANY CHOSEN

Melville Burke, of St. Louis, paid this city a visit last week and selected players for the Little Playhouse company of the St. Louis Society for the Promotion of the Drama. Mr. Burke interviewed 300 actors before he decided upon the company. He said that conditions in New York had thrown many first-class actors out of employment.

Following are the names of the chosen players: L'Estrange Millman, Guy Douglass, Walter Vonnegut, Percy Hurley, Gertrude Gustin, Elsen Barnes, and Mrs. David Flournoy. Mr. Burke said that there would be no leads in his company, as all the players were of equal merit.

"THE BLUE PARADISE"

The same tunefulness and spirit marked "The Blue Paradise" performances at the Bronx Opera House, Oct. 16-21, as was the evidence during its Broadway run. The delicacy and sweetness of its themes were ably handled by John E. Young, Cecilia Hoffman, Shep Camp, Helen Eley, Robert H. Pitkin, Fred Harten, Sam Hearn, Louise Kelley, and lesser lights.

An opportunity to see the old year out and the new year in will be given the patrons here. The curtain on "Fair and Warner" will rise at 12:01 A. M. on New Year's Day.

IDA C. MALCOMSON.

PRIZE FOR NATIVE PLAY

At a meeting of the Drama League of Philadelphia last week, it was announced that a prize would be offered by that body for the best play written by a Philadelphian. Dr. Arthur Hobson Quinn, dean of the college department of the University of Pennsylvania, presided at the meeting at the league's rooms at 1001 Chestnut Street. Sub-committees were appointed to aid students in the study and production of plays. Otis Skinner, chairman of the sub-committee on production, will give a number of American plays in the course of the season. The purpose of the meeting was to arouse interest in American drama.

"THE CINDERELLA MAN"

"The Cinderella Man," with the complete original cast that appeared in the Edward Childs Carpenter comedy during its six months' run at the Hudson Theater last season, is the attraction for the week at the Standard Theater. The company includes Shelley Hull, Phoebe Foster, Frank Bacon, Berton Churchill, Reginald Mason, Theodore Babcock, Percival T. Moore, Hubert Wilke, Charles Lane, Helen Turney and Louise Rial.

TRAINING YOUNG ACTORS

School Conducted in Conjunction with Washington Square Players is Prospering

The Washington Square Players are now running a school of the theater in their building at 131 West Forty-first Street, opposite the Comedy Theater, where they play. Clara Tree Major, formerly of the London Academy of Dramatic Art, is the director. The school was founded with the idea of developing new and artistic methods of acting, writing and producing for the American stage. It was opened Oct. 2 and a goodly number of pupils have been enrolled. There are classes in the correct use of the voice, acting, fencing, ballet dancing, callisthenics, stage setting and directing. Miss Major teaches the classes in speaking correct English and enunciation, while Edward Goodman, director of the Washington Square Players, instructs in acting.

Any person above sixteen is eligible to enter the school, but the applicant must pass an entrance test. The regular course, which leads to a diploma, consists of four terms of twelve weeks each. Diplomas are awarded on a basis of work accomplished and not the time spent in class.

Miss Major speaks enthusiastically of the prospects of the school. She said that several of the pupils were going to act as supernumeraries in a coming production of the Washington Square Company. To show what the school can accomplish, it will give a performance during the Christmas holidays with a cast composed exclusively of the pupils. Miss Major has had much experience on the English stage. The London Academy of Dramatic Art, with which she was associated, has many prominent men on its board of directors, including Sir Herbert Beerbohm Tree, George Bernard Shaw, Cyril Maude, and Sir James M. Barrie. She is author of "The Development of Personality," which contains a foreword by Sir Herbert Tree and an introduction by Sir Francis Trevelyn Miller, Litt.D., LL.D.

The school is run by a Board of Governors consisting of Edward Goodman, Holland Hudson, Clara Tree Major, William Pennington and Roland Young.

The faculty contains the following: Clara Tree Major, Edward Goodman, Mon. M. Gouspy, fencing instructor; Theresa Helburn, lecturer on the drama; Mlle. Beatrice de Holtholz, associate on French drama; Holland Hudson, playwright; Minnie M. McConnell, teacher of singing; Phillip Moeller, producer and playwright; Mlle. Rosa Mundé, formerly of Metropolitan Opera Ballet School; William E. Pennington, stage manager and producer; Ralph L. Roeder, producer and translator; Carl Voelkner, professor of music and theory; Roland Young, producer.

PORTMANTEAU THEATER CAST

The following company has been engaged for the presentation of fourteen plays at Stuart Walker's Portmanteau Theater: Gregory Kelly, Nancy Winston, McKay Morris, Florence Wollersen, Gertrude Davis, Willard Webster, Lew Medbury, Judith Lowry, Gilda Tristanski, Edgar Stehl, Ward Thornton, Agnes Rogers and Robert Cook.

Following a brief New England tour, the Portmanteau, under the management of Maximilian Elser, Jr., and Russell Janner, will open a special season of matinees at the Thirty-ninth Street Theater, Monday afternoon, Nov. 27.

ACTOR KILLS ACTOR

Frank Kerns, an actor, shot and killed Stephen Clifford, also an actor, in a theatrical boarding house at 231 West Forty-third street, Oct. 18. Kerns shot himself afterwards, dying instantly. Clifford, who lived at Bayside, L. I., had called on Kerns at his residence. Both men were about thirty-five.

WHAT READERS SAY

Harrison Grey Fluke: A good deal of life seems to have been put into the paper.

Ford Shotwell, Bethlehem, Pa.: Allow me to congratulate you on the "new" *Mimos*. The changes are all very fine. I particularly like your out of town correspondence. The entire publication has taken on a new life and I trust that its success will be even more marked than in the past.

H. S., New York: The increase in your out of town correspondence but adds another charm to the *Mimos*—already dear to the actor's heart. Let the good work go on.

Tarleton Winchester, New York: Congratulations on the current issue. The improvement is apparent. It's the most wholly readable number of the *Mimos* I've seen in a long time and the paper has always been interesting to me.

Wedgwood Nowell, Hollywood, Cal.: I wish to congratulate you upon the improved appearance of the inside pages of the *Mimos* as well as upon the noticeable lack of former typographical errors throughout.

Kendal Weston, St. John, N. B.: I want to thank you for your insertion in this week's *Mimos* and also to congratulate the company on its new style of placements. They are concise and most attractive and it seems as though the dramatic portion had expanded at least fifty per cent since the last issue. Wishing the paper all kinds of good luck, I am gratefully yours.

Cecil Seerest, Denver, Colo.: Although not a subscriber, I have read your most useful magazine for the past three years and it certainly has them all "beat."

Ida C. Malcomson, New York City: Please accept my most sincere congratulations. There was such a high polish on *The Mimos* this week that I hardly recognized it. Upon opening the issue I was quite startled by the life-likeness, for it almost shouted at me.

Justine M. Lewis, Bridgeport, Conn.: May I intrude upon you long enough to express to you my admiration of your paper of which I am a devoted reader. All departments of it are enjoyable but I like the one concerning motion pictures best, as I am deeply interested in them. The reviews of the films are very helpful and the gossip, if I may call it so, of the players is very entertaining.

Florine Arnold, New York: "I have taken your paper for thirty years, and must thank you for your consideration at all times and more than all for the clean, interesting paper *The Mimos* has always been. I like the new style."

Malbelle Helkes, Justice, N. J.:—We certainly could not get along without *The Dramatic Mimos*. When I first began to write dramas for the screen, I subscribed to *The Mimos* and it has been a pleasant "suture" ever since.

A. L. Magill, Philadelphia, Pa.: I think *The Mimos* is more interesting than ever before, and I never miss a copy of it.

Oliver Morosco has engaged the Bendix Music Bureau to furnish the orchestra for his new theater, in which "Canary Cottage" will be presented.



BRIGHAM ROYCE.

Brigham Royce, former leading man for H. H. Sothern, has been engaged by Julia Arthur to play Berguedan in her new production, "Serranada." He has appeared in New York in "Black Michael," "Prince of Zenda," with Hackett, and in Percy Mackaye's masque, "Callan" at the N. Y. College Stadium. He is a prominent figure in London and New York theatrical circles.

ACTORS' EQUITY ASS'N

Active Co-operation on the Part of Members Needed—Names Not Enough

Members of the A. E. A. are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association

At the last meeting of the Council, held in the association rooms, 608 Longacre Building, Oct. 17, the following were present:

Francis Wilson, president; Messrs. Bell, Christie, Cope, Crane, Gillmore, Harwood, Kyle, Mawson, Stevenson, and Westley.

New members elected: Frank L. Davis, June Janis, Dorothy La Vern, James Lackaye.

It is interesting to note that William H. Crane made his first appearance at a Council meeting. Since his acceptance of a place on our board, which was sent from California last July, Mr. Crane has been continuously absent from New York. While it is gratifying to register the active participation of men and women of eminent success in our profession, no one is more aware than Mr. Crane that a better standard for the people of the stage depends chiefly upon their faithful co-operation as a whole to that worthy end. Well-known names on the A. E. A. letter-heads add no credit to commanding attention, but they cannot do much more even with voice or pen, unless they prove themselves militant exemplars, if need be, of the association's principles and, as such, are emulated by the great majority of the dramatic profession.

When an actor-manager first discusses the salient points of the A. E. A. with any of its officers or council he usually exclaims: "Is the actor to dictate to the manager?" And before he can be told that the A. E. A. has never asked anything more than to have actors made parties to theatrical contracts containing a minimum of equity and that it advocates the use of arbitration to decide disputes, he cites instances where he has suffered unjust treatment from actors he has employed. By this time we think every member should realize that we may not ask for more than we are willing to give.

It sometimes happens that applicants for election to the association are actuated by the idea that claims they hold can be advantageously entrusted to our attorneys for collection. Despite a rule which the Council adopted in 1913, that no claim antedating the election of a member shall be taken up by the association, we have accepted an occasional candidate of this kind whose claim exceeded \$500, and was, therefore, one subject to fees by our counsel. It is a sincere pleasure to be of aid in the adjustment of any case that is fair, but candidates of this nature are regarded doubtfully. We fear they will be delinquent with their second year's dues. Genuine professional spirit looks upon the A. E. A. as much more than a mere kind convenience.

Regarding the apprehension that if affiliated with the Federation of Labor any group or union could be compelled to strike against its will, we refer to the recent situation of the New York street railway employees where other unions belonging to the A. F. L. made their own decisions not to go out in sympathy.

Forty per cent. of the Authors' League membership protested against its proposed affiliation with the A. E. L. The other 60 per cent. are as a consequence resting on their oars. But the case of the authors is decidedly different from that of the actors. Authors are not employed, as a class, by the week, and they do not contract for wages or salary.

The force of any organization comes from the strength of its cohesion. This cohesion should be derived from a collective conviction that is devoted to a common cause.

Bear in mind the public meeting of Nov. 3. Look for details in *Equity*. It will be out on the first of the month.

By ORDER OF THE COUNCIL.

LAWSUITS

The Shedy Vaudeville Agency, Inc., has placed an attachment of \$2,500 against Henry H. Jennings, of the Hartford Theater for alleged breach of agreement with that company to secure and book vaudeville shows for the Hartford Theater for the period commencing Feb. 3, 1915, and ending Jan. 1, 1916.

Mrs. Mary Lee Wertheimer, of this city and Milford, Pa., filed an application in the Supreme Court, Oct. 18, for the appointment of a receiver for her musical plays, "The Romance of Eta" and "Noto." Previous to this she had been sued by George Blumenthal for \$16,885, under an alleged agreement by her to finance the two productions. Mrs. Wertheimer states that she has paid Blumenthal all that she agreed to and \$1,350 additional.

Dudley Francis Stewart, a New York vaudeville director, failed to recover damages when he sued the Dan Casey company in the Union County (N. J.) Circuit Court Oct. 18 for injuries sustained Feb. 22, when he fell into a cellarway at the Empire Theater, Rahway, N. J., where he was rehearsing. He claimed that his fall was due to the defendant company's carelessness in not providing lights near a door through which he plunged. Judge George S. Silzer held that the plaintiff contributed to the negligence which caused the accident, and non-suited the case on that ground.

NOTES FROM HERE AND THERE

E. H. Sothern began rehearsals last week in the Justin Huntley McCarthy drama, "If I Were King," which he is to present on tour, under the direction of Lee Shubert for the benefit of the British Red Cross.

Cosmo Hamilton, the English dramatist and author of "The Blindness of Virtue," and co-author of "Flora Bella," now on view at the Casino, has just completed a new musical comedy for the Shuberts, and is at work on the dramatization of his latest novel, "The Sins of the Children."

Francis Powell, whose notable work in connection with the stage productions of Harvard Dramatic Association and several Western universities brought him distinction, has been engaged to produce Rupert Brooke's "Lithuania," and other interesting plays in the private theater of George Bliss MacCallum, in Northampton, Mass. Mr. Powell has also produced for E. H. Sothern, Julia Marlowe, Madame Nasimova, and Emanuel Reicher.

Helen Evily, who plays Vickey in the principal company engaged to present Hobson's Choice, is the only native player to be associated with the imported company.

Minna Gale Haynes will inaugurate a group of readings in New York this winter. Six dates have been assigned and her program will embrace a wide range of subjects and authors, including European and American.

Lester Loneragan, one of John Drew's mainstays in "Major Pendennis," has just completed the translation of a French drama, which will be seen on Broadway next season.

Whitford Kane, sometime actor and producer, has written a three-act comedy, "Just Sandy." His collaborator is I. K. Friedman, a Chicago dramatist.

According to advices from the road, Adelina O'Connor is meeting with great success as leading woman in the New England and Western company playing "The House of Glass."

The models for the scenery of William Faversham's production of "Getting Married," which were executed from the designs of the author, George Bernard Shaw, and sent by him over a month ago, have only just been received by Mr. Faversham. The delay was caused by the suspicion of the Embargo Department of the English War Office, which detained the consignment until a thorough examination established the fact that the "mysterious" pieces in the package when fitted together represented nothing more alarming than the interior scenes of an Episcopal bishop's residence.

Following his season in New York and on tour, "Pierrot the Prodigal" is likely to be condensed for vaudeville after the manner of "Sumurun." Negotiations are now under way to bring a slightly shortened version of the pantomime to the varieties. Mr. S. Bentham is actively interested in the project.

Liddle Cliff has enlisted to serve his country. A letter from the comedian "somewhere in England" to his American representative, M. S. Bentham, states that he is liable to be called into active service at any moment. "I'm in for an indefinite engagement," he writes.

Lillie Langtry is going to tour South America and Cuba. M. S. Bentham is arranging the tour, likely to start in Havana.

Richard Walton Tully, author-producer of "The Flame," suffered a nervous breakdown last week and was taken to a private hospital. It was announced that his illness would not change the plans for the opening of the new Tully production, with Guy Bates Post as star, on Nov. 13.

PLAYERS ENGAGED

Thurston Hall, who will be remembered as the incorrigible bachelor of "The Only Girl," has been engaged for a leading part in "Strike the Lyre," the new Thomas Sydney, Harry B. Smith, and Jerome Kern musical comedy, to be produced by the Shuberts.

Wallis Clark, who played the Judge in "Justice" at the Candler Theater last year, has been called to Chicago to resume his old part in that play.

Florine Arnold has been engaged by Arthur Hammerstein for a part with a newly organized musical comedy company.

Malcolm Morley has been engaged for the part of Pete, supporting George Arliss in "The Professor's Love Story."

Edwin Mordant is playing a leading role in "The Fear Market," under the direction of Harrison Grey Blake and George Mosser.

Helen Scott-Montagu has been added to the cast of "The Century Girl" at the Candler Theater.

Miss Scott-Montagu, who arrived in America about two weeks ago, is the daughter of Lord Montagu of Beaulieu and is one of the many recruits of the stage from the British peerage, who have made successful careers for themselves.

William H. Currie and T. Daniel Frawley announce the engagement of Henry Stanford and Alma Tell as leading men and juvenile lead respectively for "The Right Little Girl."

John Cort has engaged Blanche Duffield for the title-role in the Victor Herbert-Henry Blossom comic opera, "The Princess Pat," to succeed Vineta Fitzhugh, who has been suffering from throat trouble. Miss Duffield sang the role for the first time at the Garrick Theater, Chicago, Oct. 23.

Ruth Welsh, who sang the title-role in "The Princess Pat" during the long run of the opera at the Park Square Theater, Boston, last year, is heading the second company this season.

Florence LeClerc, late of "The Happy Ending," has been engaged to play in Cyril Maude's new play, which will shortly be seen in New York.

Harold Vermilye, who last year played in "It Pays to Advertise," has been engaged by Ernest Shuter for the cast of "Strings."

In addition to the eighteen principal members of her cast already in rehearsal for her newest production of "Serenade," Julia Arthur last week engaged two folk dancers, three vaudeville teams and two opera singers to complete the cast for her spectacular offering.

Beth Franklyn has been engaged by George Anderson for an important role in Fritz Scheff's new production, rehearsals of which will start immediately. Winnifred Burke will take Miss Franklyn's place in "The Blue Envelope."

Helen Lowell has been engaged by Oliver Morosco for his forthcoming production of "Mile a Minute Kendall."

Alice Fleming, contrary to all reports, will remain as leading woman with Robert Edeson in "Thy Brother's Keeper." Sydney Shields will replace Ann MacDonald, who has been left out of the cast.

Louise Laban has been added to the cast of "Strike the Lyre," the new Thomas Sydney, Harry B. Smith, Jerome Kern musical comedy, now in rehearsal under the direction of the Shuberts.

FAVOR CENTRAL AGENCY,

(Continued from page 3)

Be It Resolved, That this Association desires to express its sincere appreciation of the continued personal efforts of the various members of your Association to advance the interests of the Actors' Fund, and realizing the financial difficulties in which this Fund is now involved, we respectfully submit the following as a possible solution:

The U. S. Census shows that over 30,000 persons in the United States are engaged in the profession of acting. A very large percentage of these secure engagements through employment agencies.

We have learned that one agency alone in the City of New York has over 15,000 names on its books.

That the usual commission paid is five (5) per cent. of each week's salary up to ten weeks. Figuring on an average salary of sixty-five (\$65) dollars weekly, and an average employment of five (5) weeks, the actor would appear that the fees paid by one-quarter of the profession annually amount to over \$100,000.

We are also advised that this number of actors is less than one-half of the total number of persons who are engaged in the profession "of acting, singing, music, dancing on the stage, the management of theaters and other places of amusement," who are entitled to the dues of the Actors' Fund.

We are advised that the support of this Fund in the past has come almost entirely from your personal efforts, through benefit performances, favors, bequests, and the dues of about 1,500 men and women; 1,500 of a total of over 60,000 who are eligible to the Fund's charity.

We therefore propose, That the Actors' Fund of America, or your Association, organize a general theatrical employment agency, through which all of the employees of your members will be engaged, and which shall charge the usual fee.

That this agency use and present and that members of your Association as managers accept, a uniform and equitable form of contract; and That the net profits of this agency shall go to the Fund.

As an alternative, in case the Actors' Fund of America, or the United Managers' Protective Association is unwilling to assume the burden of conducting the agency aforesaid, then the Actors' Equity Association would undertake the task, provided your body would agree with ours upon a uniform, minimum, equitable contract such as we have already submitted to you for acceptance or arbitration.

If either of the foregoing suggestions is agreed upon, we stand ready to do all in our power to increase the efficiency and profits of the agency thus created.

THE BROADWAY TIME TABLE

FOR WEEK ENDING OCTOBER 28TH

Theater	Play	Date of Production	Number of Performances
Astor	His Majesty Bunker Bean	Oct. 2	33
Belasco	Seven Chances	Aug. 8	96
Booth	Pierrot the Prodigal	Sept. 6	62
C. & H.	Object—Matrimony	Oct. 25	5
Casino	Flora Bella	Sept. 11	57
Cohan	Come Out of the Kitchen	Oct. 23	8
Comedy	Washington Square Players	Aug. 30	70
Cort	Upstairs and Down	Sept. 25	41
Criterion	Major Pendennis	Oct. 26	4
Eltinge	Cheating Cheaters	Aug. 9	94
Empire	Caroline	Sept. 20	46
48th Street	Rich Man, Poor Man	Oct. 5	28
44th Street	The Flame	Sept. 4	65
Fulton	Arms and the Girl	Sept. 27	38
Gaiety	Turn to the Right	Aug. 17	85
Garrick	Le Poilu	Oct. 9	24
Globe	Betty	Oct. 3	32
Harris	Under Sentence	Oct. 3	32
Hippodrome	The Big Show	Aug. 31	105
Hudson	Pollyanna	Sept. 18	49
Knickerbocker	The Music Master (rev.)	Oct. 10	24
Little	Hush!	Oct. 3	31
Longacre	Nothing But the Truth	Sept. 14	52
Lyceum	Mr. Antonio	Sept. 18	48
Manhattan	Diaghileff's Ballet Russe	Oct. 16	12
Maxine Elliott	Fixing Sister	Oct. 4	31
New Amsterdam	Miss Springtime	Sept. 25	40
Playhouse	The Man Who Came Back	Sept. 2	66
Princess	Go To It	Oct. 24	7
Punch and Judy	Treasure Island	Oct. 21	9
Shubert	So Long Letty	Oct. 23	8
39th Street	Back Fire	Oct. 2	33
Winter Garden	Show of Wonders	Oct. 26	4

PRODUCTIONS ON THE WAY

The company to support Irene Franklin in "The Melting of Molly," to open in a fortnight, has been completed, and Fredrick McKay has engaged Helen Tracy, Grace Carlyle, Sue MacManamy, Clara Mackin, Nellie Fillmore, Harold Vosburgh, George S. Trimble, Raymond Van Sickle, William Webb, and William P. Connelly, Jr.

Cyril Maude completed his road tour in "Jeff" Oct. 23 in Montreal, and immediately came to New York to prepare for the production of "The Baskers," the comedy in which he will appear at the Empire Theater Oct. 30. Mr. Maude has taken advantage of the fact that at present the Garden Theater is without a tenant and has secured the use of that playhouse for rehearsals.

"Tangled Lives," a new drama by Butler Davenport, will open in Stamford, Conn., on October 27. Following the Stamford engagement of two days, the production will return to New York for a month's run at the Bramhall Playhouse. On Sunday, Oct. 29, a special performance will be given for the district attorney, press, and the committee of 100 prominent men and women who are interested in the success of the play.

The Winter Garden will inaugurate its sixth season with its new Fall produc-

tion, "The Show of Wonders," Oct. 26. The Winter Garden will be closed the first three nights of the week for rehearsals and the final preparations for the opening. "The Show of Wonders" will be the twentieth musical extravaganza to be produced during the five years that the Winter Garden has been in operation.

The Shuberts have placed in rehearsal "Lieutenant Gus," a new Viennese romantic opera by Willner C. Bodansky and Edmund Eysler. Following an out-of-town premiere about the middle of November, it will be presented at one of the Shubert theaters in New York. Bodansky is the author of "Alone at Last," while Eysler is the composer of "The Blue Paradise," "Vera Violetta" and other successful musical plays.

The American rights to a Viennese farce with music has been purchased by George Anderson for Fritz Scheff, who will appear in it next month under the title of "Husbands Guaranteed." The piece was produced in Vienna and was adapted for the American stage by Joseph Herbert.

The engagement of "Good Gracious, Annabelle" has been extended for an additional week in Boston. The New York opening has been definitely set for Tuesday, Oct. 31, at the Republic Theater.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in This Mirror's letter-list or forwarded to their private addresses if on file in This Mirror's office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

THREE SUBSCRIBERS, New York City.—Frances McGrath is with the Keith stock at Hamilton, Ont., Can.

JOHN J. J., Fairhaven, Mass.—Submit your story to the scenario editor of the company employing the actress you have in mind.

V. P., Detroit.—Write direct to the manager of Julian Eltinge company for the information you wish. The company is listed in the Dates Ahead column.

G. W. H., Philadelphia.—Corey and Riter inform us that Miss Longnecker is not a member of Mrs. Fluke's company. There is not a second company of "Erastine Susan."

F. J. K., Washington, D. C.—It is possible that the Kalem Company can supply you with a picture of Rose Melville as Sis Hopkins, as she appeared in the motion picture version of "Sis Hopkins" for them.

A. P., Oklahoma.—THE MIRROR does not publish any books of dramas or plays. We believe your letter addressed to us requesting a catalogue was intended for the Dramatic Publishing Company, and we have sent it to them.

A. N., Santa Barbara, Cal.—The statement, made by the magazine you mention, that Franklin Farnum is a brother of William, Dustin and Marshall Farnum, is erroneous. There are only three sons of G. Dustin Farnum.

E. T. C., Cincinnati.—Address Ben H. Atwell, in care of the Friars' Club, New York City; Frederic McKay at 17 West Forty-second Street, and Robert Sherman at 1493 Broadway. Mail sent to Perry J. Kelly, in care of "The Prince of Pilsen" company, will probably reach him.

L. CRAIG.—Paul Porcasi is with Anna Held in "Follow Me." (2) George Arliss may make a Western tour in "Paganini," but we have no definite knowledge of his plans. (3) It has not been announced that Frank Keenan would appear only in pictures.

C. W. P., Quincy, Mass.—"A Snug Little Kingdom," which was produced in London at the Royalty Theater on Jan. 31, 1903, is not mentioned in "Who's Who" in its list of long runs on the London stage, and we do not know the exact number of performances it had.

E. N. T., Troy, N. Y.—We find no mention of Richard Mansfield appearing in "The Three Black Cloaks" at the Bijou Theater in 1883. We will be interested in knowing on what record the performance is noted. Have you not confused this with "La Vie," produced at the Bijou March 18, 1884?

JOE, "TWIN BEDS" COMPANY.—Arthur Hammerstein produced "High Jinks" at the Lyric Theater, New York City, Dec. 10, 1913, with the following cast: Robert Pich, Elaine Hammerstein, Ignacio Martinetti, Edith Gardner, Blanche Field, Burrell Barabretto, Ada Meade, Snitz Edwards, Tom Lewis, Mana Zucca, Elizabeth Murray, Emilie Lea, Augustus Schultz, and Elsie Gergley.

STELLA, "FOLLIES OF PLEASURE" COMPANY.—Cohan and Harris produced "The Beauty Shop" at the Astor Theater April 13, 1914. In the cast were: Anna Orr, Christin Mangasarian, Harry Hermansen, Tessa Kasta, Joseph Herbert, Jr., Lawrence Wheat, Raymond Hitchcock, George E. Mack, Gertrude Aldrich, Agnes Glides, Edward Metcalfe, Marion Sunshine, George Romain, Bernice Buck, and Margaret Henry.

WANDA, "FOLLIES OF PLEASURE" COMPANY.—"The Belle of Bond Street" was produced at the Shubert Theater, New York City, March 30, 1914. Book by Owen Hall and Harold Atteridge; lyrics by Adrian Ross and Claude Aveling; music by Ivan Caryll and Lionel Monckton; produced by Messrs. Shubert with this cast: Joseph P. Galton, Lottie Collins, Fritz Von Busling, Forrest Huff, Harry Piller, Alice Gordon, Charles Burrows, Jere McAuliffe, Lawrence D'Orsay, Sam Bernard, Gaby Deslys, Grafton Williams, and Norman A. Blume.

WEEKLY READER.—"The Century Girl" is scheduled to open in New York on Nov. 2. (2) It is likely that Hazel Dawn will continue to make occasional pictures for the Famous Players. (3) Irene Fenwick has been engaged to appear in Famous Players pictures. She recently closed in "The Guilty Man." (4) In the original cast of "The Witching Hour" were S. E. Hines, John Mason, William Sampson, Freeman Barnes, Thomas P. Jackson, Ethel Winthrop, Jennie A. Eustace, Adelaide Nowak, Morgan Coman, George Nash, Russ Whytal, E. L. Walton, Harry S. Hadfield, and W. E. Butler Walton.

In Memoriam

In loving memory of my dearly beloved mother
MARIE FRANCES BINGHAM
Who passed away October 26, 1905
"She was tired of all, save loving."

NEW YORK THEATERS

EMPIRE Broadway and 40th Street.
Evenings at 8.15. Matinees, Wed. and Sat. at 2.15.
Charles Frohman, Manager
Charles Frohman presents
"Scintillating comedy."—Herald.
LAST WEEK
Margaret Anglin
In the New Comedy
CAROLINE
By William Somerset Maugham.
Monday, Oct. 30—CYRIL MAUDE in a new comedy, "THE BASKER."

Cohan & Harris (Formerly Candler Theatre).
Eves., 8.20; Mats., Wed. and Sat., 2.20.
William A. Brady presents a new play

Object
Matrimony
By Montague Glass & Jules Eckert Goodman.

BELASCO West 44th St., Eves. 8.30
Mats., Thurs. and Sat., 2.30.
David Belasco presents

SEVEN
CHANCES
After three successful months at the
Geo. M. Cohan Theatre

GAIETY Broadway and 40th Street.
Evenings at 8.15; Matinees, Wed. and Sat. at 2.15.

TURN TO
THE RIGHT
By Winchell Smith and John E. Hazard.

FULTON Bway & 46th St., Eves.,
at 8.30. Matinees Wednes-
days & Saturdays at 2.30.

ARMS AND
THE GIRL

LONGACRE Theatre, 48th St., W. of
Bway. Eves., 8.30.
Mats. Wed. & Sat., 2.30
H. H. Frazee presents

WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH
HIPPODROME

MANAGEMENT CHARLES DILLINGHAM
Nights at 8.15 Mat. every day at 2.15
"THE BIG SHOW" Staged by
R. H. BURNSIDE
With the
Incomparable **PAVLOVA**
NEW ICE BALLET | MAMMOTH MINSTRELS | 100 NOVELTIES
1,000 PEOPLE.
World's Biggest Show at Lowest Prices
Seats six weeks ahead. Five box offices

DIED

Richard S. Bagg, who was known on the stage as Richard Hale, died Oct. 12 at the Bellevue Hospital. His interment took place at the family home, Springfield, Mass. He had played in "Daddy Long Legs," "Stop Thief," "The Fortune Hunter," and "The Silent Witness." He had also played in vaudeville with Dillon Bros. and the Bison City Four.

Charles Edwin Howson, aged 31 years, was killed at Eaucourt L'Abbay, France, on Oct. 1, while in action, according to an official report received by the family in this country, Oct. 6. Mr. Howson was a prominent actor and a member of an old theatrical family. Before enlisting in Canada about one year ago, he had played for two seasons in stock at Halifax. He is survived by his father and mother, Mr. and Mrs. Frank A. Howson; two brothers,

NEW YORK THEATERS

New Amsterdam Theatre, West 42d Street.
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.

Klaw & Erlanger's New Musical Comedy
Miss Springtime
By Emmerich Kalman, Composer of "Sari."

HUDSON Theatre, West 44th St.
Evenings, 8.30; Matinees, Wednesday & Saturday.

"Her welcome was one of multitudinous cheers and not a few heartfelt and flattering tears."
—World.
"The Gladdest Play in All the Glad World."—Telegram.

POLLYANNA

KNICKERBOCKER Theatre, B'way & 38th St., Eves. 8.30. Matinees Wed. & Sat. 2.30
Klaw & Erlanger, Lessees and Managers
DAVID BELASCO presents

DAVID WARFIELD
IN HIS WORLD RENOWNED SUCCESS
THE MUSIC MASTER
BY CHARLES KLEIN

GEO. M. Theatre, Bway & 43rd St. Eves., 8.30. Mats., Wed. and Sat. at 2.30.
Klaw & Erlanger, Managers
Henry Miller presents

Ruth Chatterton
With BRUCE McRAE and a strong cast in a new comedy
"Come Out of the Kitchen"
By A. E. Thomas.

ELTINGE Theatre, West 42nd St.
Evenings at 8.30; Mats., Wed. and Sat. at 2.30.

A. H. Woods presents
CHEATING
CHEATERS
By Max Marcin.

CORT West 48th St. Phone Bryant 40.
Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

Oliver Morosco's Great Laughing Success
Up-Stairs and Down
By Frederic and Fannie Hatton, authors of "Years of Discretion," and co-authors of "The Great Lover."

RIALTO
B'way, at 42d St.
Continuous from Noon Daily
Matinees, 10-30.
Eves. 8-10.
Donald C. Thompson's
War Pictures
Frank Keenan, and Reid Markay in "Glimsby's Boy." Soloists and the Incomparable Rialto Orchestra

Frank A. Jr., and Albert S., and a sister, Mildred Howson Hartley.

Eben Eugene Rexford, best known as author of "Silver Threads Among the Gold," died at Green Bay, Wis., Oct. 18, of typhoid fever. Mr. Rexford was born in Johnsburg, N. Y., in 1848, and was educated at St. Lawrence University. He had written many songs and also was an authority on flowers and their culture.

Daniel F. Sallows, whose stage name was Dan Thompson, died of pneumonia Oct. 23, at his home, 111 Boerum Place, Brooklyn. For years he was manager for the late Joseph Murphy, Irish comedian.

Carl Randall has been signed by F. Bay Comstock and Philip Bartholomae for an early production next season at the conclusion of his contract with the Ziegfeld Follies. Mr. Randall, who staged the

NEW YORK THEATERS

Playhouse 48th, East of B'way.
Phone 9548 Bryant.
Evenings, 8.30.
Matinees, Wednesday and Saturday, 2.30.

William A. Brady presents
a New Play
THE MAN WHO
CAME BACK
By Jules Eckert Goodman.
With a strong cast, including
MARY NASH and others.

WILLIAM A. BRADY'S THEATRE, just East of B'way. Phone 9548 Bryant.
48th Street 178 Bryant. Evenings, 8.30.

Matinees, Thursday and Saturday, 2.30.

GEORGE BROADHURST.

Rich Man,
Poor Man

Casino Broadway and 30th Street.
Phone 3846 Greeley. Eves., 8.15
Mats., Wed. & Sat., 2.15.

LINA ABARBANELL
IN THE BEST CASINO SHOW IN YEARS
FLORA BELLA

39th St. Theatre, near Broadway, Phone 413 Bryant. Evenings 8.30. Mats. Wed. & Sat., 2.30.

Walter N. Lawrence presents
BACKFIRE

Monday Oct. 30 } **EMMA DUNN**
in "OLD LADY 81"

Shubert 44th St., W. of B'way. Phone 8430 Bryant. Eves., 8.30. Mats. Wed. & Sat. 2.15.

So Long Letty
With CHARLOTTE GREENWOOD and a Typical Morocco Cast and a Big Chorus.

BOOTH 45th, West of Bway. Phone 6100 Bryant. Eves., 8.30. Mats., Wed. & Sat. 2.30.

PIERROT THE
PRODIGAL
A Fantomime with Music.
("L'Enfant Prodigue.")

ASTOR THEA., 45th St. and B'way.
Phone 337 Bryant. Eves., 8.30.
Mats., Wed. & Sat. 2.30.

Joseph Brooks presents
TAYLOR HOLMES in a new Comedy
HIS MAJESTY BUNKER BEAN

Maxine Elliott's Theatre, 39th
B'way, Phone 1746
Bryant. Eves. 8.30; Mats. Wed. & Sat. 2.30.

WM. HODGE
In a Comedy of New York Life
FIXING SISTER

44th St. Thea., just West of B'way.
Phone 7302 Bryant. Eves. 8.15.
Mats., Wed. & Sat. 2.15.

RICHARD WALTON TULLY'S
THE FLAME

WINTHROP LITTLE THEATRE 44th, West
AMES' of B'way.
Phone 6101 Bryant. Evenings at 8.45.
Matinees Wednesday and Saturday at 2.30.

VIOLET
FEARN'S
UNCOMMON
COMEDY

HUSH!

LYRIC TWICE DAILY 2.30 & 8.30 P.M.

WILLIAM FOX Presents

A Daughter

of the Gods

THE PICTURE BEAUTIFUL
with
Annette Kellermann

Musical Score by R. H. BOWERS

dances of "Flora Bella," will produce the Comstock-Bartholomae piece, besides playing a principal role.

NEWS OF STOCK PLAYS AND PLAYERS

A MUNICIPAL SUCCESS

Something About the Fifth Season of the Northampton, Mass., Players

NORTHAMPTON, MASS. (Special).—The season at the Academy of Music opened Sept. 14 with "Everywoman," by a traveling company to a crowded house. The 21st, May Hobson appeared in "The Making Over of Mrs. Matt," which was well received. "Fair and Warmer" pleased a good sized house, Oct. 12. The visiting attraction was "Common Clay," 19, in a company headed by Argot Williams and Frank Readick.

The Northampton Players, the resident municipal company, opened their fifth season Oct. 7. The house was trimmed with American flags. Miss Esther Dale, of Smith college, led the audience and company in singing "The Star Spangled Banner" and speeches were made by Mayor Peiker and President Burton, of Smith College. All remarks were congratulatory as to the success of the municipal theater and the enthusiasm among the representative audience which filled the theater was very genuine. President Burton, who is chairman of the theater board of trustees, announced that while the theater had always been an artistic success it was now a financial success and this season there would be offered at intervals drama of high type and of the non-commercial order. Such plays will be given once in two months and once in two months also will be given special matinees of unusual one-act plays. These will be complimentary to subscribers to the regular theater, each of whom will be privileged to bring one guest.

The company, which with the exception of William Pringle and William Powell, is entirely new, appears to be one well fitted for the work in hand. Headed by Selmer Jackson and Glida Lorry they made an immediate hit with the public who feel that the directors, Bertram Harrison and Jessie Bonstelle, have finely gauged the public want in this direction. James H. Doyle has been secured for resident director. In addition the company includes Cordelia Macdonald, Flora Sheffield, Howard Schoppe, Helen Smith, Mary Morris, Mary True, Charles Cochran, Edward Wade and Adams T. Rice, stage manager; Seymour T. Parker returns as scenic painter.

Through the interest of Henry Miller in the municipal theater "Daddy Long Legs" was the opening play and drew splendidly. A fine production of "Under Fire" was given week Oct. 10. Company 1, just returned from the Mexican border, were the guests of the management Tuesday evening, Oct. 17. The house was decorated with the national colors and war songs were sung between the acts. The Orchestral Club and a double quartet under direction of Dr. Frank Dow, led the singing in which the large audience joined.

MARY K. BREWSTER.

"A PAIR OF SIXES," KANSAS CITY

KANSAS CITY (Special).—The Willis Wood Players turned to rollicking comedy week Oct. 15. Their production of "A Pair of Sixes" was its first presentation here at popular prices and the company's first effort at broad comedy. The individual players were all seen at a new angle and very cleverly and capably they faced through this ridiculous farce, carrying the audience with them at top speed. Alfred Cross and Edward Haverly played the principal comedy parts, Aline McDermott taking the part of the fiancée of the erstwhile butler in her usual charming manner; Florence Roberts in the cockney role of Coddles was a riot; Jack Lewis as the irrepressible salesman gave a very good idea of what he might do if he had a regular part. Other members of the company appearing were Lillian Foster as the gum chewing stenographer, Fritz Lappe as the office boy, Harry Hill as the senior partner's wife, Walter Thomas as the attorney. Director Percy Winter turned to the "surprise" play in this week's offering of "Under Cover."

JACK McCLEERT.

"DAVID HARUM" IN SPOKANE

SPOKANE, WASH. (Special).—American: The American Players escaped most of the pitfalls that lie in the path of the stock company that essay pastoral drama when they presented "David Harum" week Oct. 15. Harry Leland handled the title-role admirably. Carl Caldwell played the deacon with distinction. Jane Urban was not called upon to work very hard as Mary Blake. May Roberts as Aunt Polly and Rita Farnsworth as the Widow Cullion scored. "A Gentleman of Leisure" is underlined.

ROBERT S. PHILLIPS.

"THE MIRACLE MAN," SEATTLE

SEATTLE, WASH. (Special).—At the Orpheum, the offering of the Wilkes Players was "The Miracle Man," Oct. 8-14, produced under the personal direction of William C. Walsh. The attendance averaged fair business. Phoebe Hunt, Fanchon Everhart, Marguerite McNulty, George Rand, Norman H. Feuster, Verne Layton, John Sheehan, and other talent, appeared in the cast, and contributed to the success of the performances.

BENJAMIN P. MESSERVET.

"A GENTLEMAN OF LEISURE," SPOKANE

SPOKANE, WASH. (Special).—The American Players at the American took their smart clothes from the wardrobe and wore them all in "A Gentleman of Leisure," week Oct. 9. Ralph Cloninger was cast in an ideal role in the name part, and he has never done more consistent and effective work. Harry Leland secured the most of the laughs as Spike Mullins. Miss Jane Urban wore a lot of dainty frocks as the daughter of the police commissioner, a part which showed her natural girlishness to good advantage. Ben Erway, the juvenile, scored his biggest hit as the English Lord. "Tess of the Storm Country," underlined.

ROBERT S. PHILLIPS.



Chas. A. Libby, Spokane.

ANN PITWOOD.

The Tiniest Leading Woman on the American Stage; Weighs 93, and is 4 ft. 11 in. Tall.

Ann Pittwood, heralded as the tiniest leading woman on the stage, has been visiting at the home of her father, Dr. E. Pittwood, of Spokane, and is preparing to leave soon for a winter in New York City, where she has a home at 180 Claremont Avenue. Miss Pittwood had a series of triumphs in western cities during the past season, playing at the head of the Wilkes Stock theaters in Spokane, Seattle, Tacoma and Salt Lake. Her greatest successes were in the name parts of "The Littlest Rebel" and "Rebecca of Sunnybrook Farm." Miss Pittwood is so small and

slight it is hard to associate her with big dramatic parts. But she has had an interesting career, with Laurette Taylor in "Seven Sisters" in 1911; as Wendy with Maude Adams in "Peter Pan," and as leading woman for Emmet Devoy for two seasons. Despite her wide experience, she appears a child of 15 or 16. She has taken an active interest in the drama since she was eight years old. Now Miss Pittwood weighs 93 pounds and lacks one inch of being five feet tall.

ROBERT S. PHILLIPS.

MIRROR Correspondent at Spokane, Wash.

"JERRY" IN BROCKTON

BROCKTON, MASS. (Special).—"Jerry," as presented by the Hathaway Players week Oct. 16 was an interesting and amusing production, attracting large houses. Doris Woodbridge in the title role, gave a fine portrayal and displayed a number of handsome gowns. Marion Chester as Harriet Townsend, her mother, and Leona Hanson as Joan Doubleday, the aunt, did remarkably good work; Hooper Atchley gave a manly and convincing portrayal of Montague Wade; John B. Whiteman as Peter Flagg furnished a fine comedy delineation; Herbert DeGuere and Forrest W. Abbott did well in their respective roles. The play was well staged under the direction of William H. Dimock. "The Rainbow" week Oct. 23.

W. S. PRATT.

"THE ROSARY" AT PITTSBURGH

PITTSBURGH (Special).—"The Rosary" was the offering at the Empire week of Oct. 23, of the Marguerite Bryant players. Marguerite Bryant handled the dual roles of Vera Walton and Alice Marsh in her usual praiseworthy manner. Ralph Sprague, the new leading man, made a favorable impression as Bruce Wilton. Among others in the cast were Charles

"ALIAS JIMMY," ETC., ST. JOSEPH

ST. JOSEPH, MO. (Special).—The Dubinsky Bros. Stock company added another success to their list with "Alias Jimmy Valentine," Oct. 15-21. Eva Craig was very sweet and attractive as Rose Lane and Ed Dubinsky in the name part did an excellent piece of character work, unusually successful in depicting the physical change between the Jimmy of Sing Sing and Lee Randall as an officer of the bank. Roy Hilliard as the warden, Julianne Barton as the inventor, and Randolph Gray as Doyle were especially effective in their parts. The play pleased fine business.

"Polly of the Circus," current week.

JOHN A. DUNCAN, JR.

"POLLY OF THE CIRCUS" IN MASS.

NEW BEDFORD, MASS. (Special).—The All Star Stock company, in "Polly of the Circus," Oct. 18-21, staged under the personal direction of Edward Denison, to quote a line from the program, patrons are beginning to realize means something. Each play that has been offered so far has evidently been carefully prepared, not only in the direction of the actors, but in preparation of the stage. It is sufficient perhaps to say that altogether the stage looked right, and both director and painter accomplished something. Miss Mayo's play has been done here once at least, serving as the last benefit performance of Mrs. A. G. Miller, treasurer of the theater, and it is recalled that one baby elephant known to fame as Little Hip passed programs in the former. Little Hip has gone where all good elephants go, but Miss Mayo's play is running on. Miss Edna May Jackson slipped right into the part of Polly as if it were a tailor-made gown. It gives her the best chance she has had, and she proved charming indeed as the circus star. The audience found perfectly good reasons to laugh and cry, and audiences always seem to be satisfied when they can do either, particularly so when they can do both. Alfred Swenson, as the Reverend John Douglas, gave the impression that Deacon Strong was right when he declared him to be a good preacher. Bob McClung made an excellent Deacon Strong, playing the character with good judgment; Lyman Abbe as Toby and Harvey Hayes as Jim were well cast. J. W. Kelley, Edward Denison and Fred Sutton gave good support; Arthur LaRue, who has become very popular with the patrons was excellent as Jones; Lorie Palmer made a good Miss Perkins; Roxanna Lansing, Carrie Lowe, and Dorothy Bardsley contributed good support; Blanche Howe and Natalie Hounds were seen for the first time, 16, in parts that were well played. "Magpie Pepper," Oct. 23-28; "A Pair of Sixes," Oct. 30-Nov. 4.

W. F. GEE.

"ON TRIAL" IN ST. LOUIS

ST. LOUIS, MO. (Special).—The Players Company, in their own home at Grand and Olive, are presenting the real novelty of the stock season, "On Trial." Much expense and trouble has been incurred to present this difficult production with all the detail of the original and the reviewers indicate that it has been accomplished. The two revolving stages are duplicates of the original being built from the original designs, and the rapidity of the scenic changes are as astonishingly rapid as were those which were shown here at the Olympic last year. Miss Magrane does herself proud as Mrs. Strickland and Mitchell Harris as the defendant proves eminently satisfying to his host of admirers. Arthur Holman, Marie Curtis, Esther Howard and Jason Roberts play the important leads, but Chester Beach as the defendant's attorney is worthy of special mention.

The Players' jury has excited a world of favorable comment. In response to advertisements twelve men were procured who make up a "type" jury that creates an atmosphere of the court room that nothing else could. Carl Hinckley as the foreman, and Jerry Hertzell as the dissenting juror, are especially convincing. This week manager Jones and Director Dan Hanlon have in preparation the Lew Field's farce, "The High Cost of Loving." It opens next Sunday afternoon.

At the Park, the Park Opera company is doing "Miss Nobody from Starland," the Mort Singer success, with Billy Kent and Florence Mackey featured. The offering has caught on well and is doing good business. For the week commencing Monday, Oct. 23, the bill is to be "The Girl Question."

HAGERMAN.

"AN OLD SWEETHEART" AGAIN

HUNTINGTON, IND. (Special).—The Lock-erbie company presented "An Old Sweetheart of Mine" at the Huntington, Oct. 18. Orlin Johnson, portraying the Raggedy Man, is a true artist. Frederick Burton, as Old Doc Sifers, was splendid; he didn't seem to be an actor but just a kind hearted old village doctor with a saving sense of humor. Miss Agnes Findley, as Orphan Annie, and Jany O'Day, as Phillip Flank, were good. Riley's verses were most aptly introduced into the play. "The Only Girl," Oct. 27; "Madam Mabelle," at the Empress, Oct. 19-21; Princess photoplays.

ISIDORE L. MARR.

"A PAIR OF SIXES" IN BROOKLYN

BROOKLYN, N. Y. (Special).—The Fifth Avenue Theater stock co., in their second production of the season, "A Pair of Sixes," was witnessed by a well filled house, and were frequently applauded for their splendid work, combining wit and humor. Gus Forbes, who acted the part of Joba, did very well, as did also Elmer Buffham, whose seriousness throughout the performance astounded many. Irene Summerly acted the part of Florence Cole, the arbitrator, and won the hearts of all. Others of the cast including Ellis Baker, Frances Younge, Helen Spring, Anthony Blair, Harry Horne, Howard Tousey and George Gosselburg, did excellent work. Thursday evening was suffrage night, which attracted many of the fair sex. The house was beautifully decorated. Current week, "Kick In."

MERKLINGER.

Kramer, Richard Foote, Matt McHugh, William Florenz, and Ella Kramer. "Kick In," 23-28.

FACKNER.

MANAGER LEAVES; COMPANY LEFT

TOPEKA, KAN. (Special).—Consternation and dismay greeted the members of the Theo. Lorch company when they appeared at the Hippodrome stage Sunday, Oct. 9, for final rehearsals of "The Confession," and were informed that Theo. Lorch had suddenly and mysteriously departed for regions unknown. The organization had been in financial difficulties for some time, and it is reported that members of the cast hold 1. O. U.'s for salary, the total amounting to over \$1,500. It is to be regretted that the field of permanent stock is blighted by such managers who attempt to maintain a business proposition on the actors' efforts and salary considerations alone. Rumor is rife that Lorch is now in Phoenix, Ariz., and will attempt to open a stock attraction there.

Additional people were substituted and "The Confession" was presented for the week to fair business, giving all parties concerned time and opportunity to make suitable arrangements for their future.

F. M. CHESTER.

WHO, WHERE, WHAT IN STOCK

Otis Oliver and his Players opened the Warrington Theater, Oak Park, Ill., Oct. 9, to an overwhelming house. Business remained good for the week. Oct. 16 opened with "Too Many Cooks," S. B. O. To follow, "The Lure," Mr. Oliver has the good will of Oak Park players.

The Joseph Payton Stock company held the boards at the Collingwood Opera House, Poughkeepsie, N. Y., with some of Broadway's latest productions. Oct. 13, the company is a good one this season and enjoyed fine business for the week. Their plays this season are: "The Story of the Rosary," "One Day," "Within the Law," "Graustark," "The Spoilers," and "The Woman He Married."

The Sadie Beland Stock company, closed a two weeks' engagement at the Orpheum, Kingston, N. Y., Oct. 13. Business was satisfactory.

Bertha Kent has been engaged by The Broadway Players at the Spooner Theater, to play Gibbard, in "The Lie." She played the part two seasons with Margaret Livingston.

To Harold and Mrs. Harold Salter, at Lake Quinsigamong, a daughter. The father has just finished an engagement in Summer stock with the Frank Wilcox company.

Two performances of "The Show Shop" will be given on election night at 8.15 and 11 P. M., by the Keith Players, Union Hill, N. J. The usual matinee brings the total to three performances for the day.

Charles C. Wilson played a special engagement with the Keith Players, Union Hill, N. J., last week, appearing in "The Traffic."

Summer Nichols is now playing in his third season with the Academy Players, at Haverhill, Mass. Mr. Nichols is author of "The Girl He Couldn't Buy," which is doing well in the stock houses throughout the country.

The Empire Players at Salem, Mass., under the management of Harry Kates, opened their seventh week with "Some Baby," presented in a highly entertaining fashion, week Oct. 16. The company has met with decided success and the players are fast becoming the most popular of any we have had here in recent years. The company consists of Julian Noy and Marion Ruckert, leads; Elmer Thompson, juvenile; Florence Hill, ingenue; Priscilla Knowles, character; Edwin Weaver, character; Joseph Thayer, Aubrey Norris, Paul Linton, Lon-Ta King, Emma LeWelle. Week of Oct. 9, "The Eternal Magdalen" was presented in an exceptionally fine manner. Miss Ruckert in particular doing splendid work as "The Woman." "The Girl He Couldn't Buy," week Oct. 23.

William Goldhard, treasurer of Keith's Hudson Theater, Union Hill, N. J., has a small part in the elaborate production of "Romeo and Juliet," by the Metro Company. Mr. Goldhard appeared under the direction of John Noble at the Metro studios during his Summer vacation.

Will Allen Dromgoole, in a recent issue of the Nashville Banner, devoted much space to the success of Jack Roselleigh, leading man of the

Keith Players, Union Hill, N. J., who hails from the Southern city. Miss Dromgoole is the author of several books, and also wrote "The Tennesseean," a play, although popular in several cities in Dixie, has yet to see the light of Broadway.

The complete roster of the New stock company engaged by Chamberlain Brown for the Lyric Theater, Bridgeport, Conn., is as follows: David Herlihy, Arthur Vinton, Fossil Dorefield, William Evaris, Tom Morrison, Frank Peck, Irene Daniels, Margaret Armstrong, Reta Harlan, Floy Murray, Betty Bouton, and Alexander Lefwich, director.

Reta W. Harlan left last week to join the Lyric Theater Stock at Bridgeport, Conn.

Chester Bishop is resting at Terra Haute, Ind.

Bill Rogers stock at the Alhambra in Chicago only lasted a short time; vaudeville is now being seen at that house.

Musical stock continues at the Park Theater in St. Louis, where Billy Kent headed a production of "Miss Nobody in Starland" last week, which won favor.

Dave Heilman writes that the Lewis-Oliver Players are having a very successful stay at Fairmont, W. Va. Business is good enough for the company to plan to remain there some time yet.

"The Frame-Up" was leased to the Wigwam in San Francisco for stock by a Mile Bennett.

The Homer Nestell Players are doing a good business at Freeport, Ill., and when they leave there it will be to go to Jefferson City, Mo., where an engagement was arranged before Freeport was thought of, which will continue for the remainder of the season.

The Baker stock opens at the Eleventh Avenue Theater in Portland, Ore., Oct. 25 in "On Trial." Albert McGovern is formerly leading man with Grace Hayward at Oak Park, Ill., passed through from New York to play the leads. Others making the trip were Laura Rogers, Ruth Lecker, Charles Compton, Leah Winslow, Georgia Taylor, left the Shubert in Milwaukee to join the Portland company.

John Craig, for many years director of a stock company at the Castle Square, Boston, has completed his plans for inaugurating a season of stock at the Garrick in this city, for the Winter. Announcement of Mr. Craig's intention appeared in the Mignon's Boston letter some time since.

Irene Daniel, who was leading woman at the Garden Theater, Kansas City, Mo., for forty weeks last season, has been selected by Chamberlain Brown as leading woman for the stock company opening at the Lyric Theater, Oct. 30, Bridgeport, Conn.

William N. Smith has accepted the position of business-manager with the Dubinsky Bros. Stock company playing the Tootle Theater, St. Joseph, Mo.

SEATTLE

SEATTLE, WASH. (Special).—At the Metropolitan, the Seattle production of the pageant, "The Bible Among the Nations," Oct. 13-14, matinee 14, was presented under the auspices of the Seattle Ministerial Federation and other churches. It was not only interesting, but inspiring. Local talent was in evidence in the production of the various scenes. The attendance was not so large as might have been expected, owing to counter-attractions.

At the New Pantages, vaudeville: Palace Hip, vaudeville; Oak, vaudeville. Motion pictures at the Coliseum, Clemmer, Grand, Liberty, Mission, Rex, Strand, and other houses.

BENJAMIN F. MESSERVEY.

REDMOND CO. OPENS IN SAN JOSE

SAN JOSE, CAL. (Special).—After a fortnight's absence, the Ed. Redmond Stock company returned to the Victory Theater, Monday evening, Oct. 16, for a Winter season of comedies, with music and high-class dramas, the first offering being "Let's Get a Divorce," with musical diversions. It is a French comedy adapted from "Divorçons." Principal roles were essayed by Hugh Metcalfe, Roscoe Karns, Ruth Renicks, Bert Chapman, and Mary Newton, all of whom presented well drawn studies of their respective assignments. The famous Redmond chorus appeared in a variety of dancing specialties and stunning costumes, under the direction of Tina Graft. A packed house greeted the popular players, and as each one of the principals appeared he or she was given an ovation; many beautiful floral tributes were passed over the footlights. Week of Oct. 23, "The Man Who Owns Broadway," with Roscoe Karns in the leading role.

FRANCES ROBINSON.

"FAIR AND WARMER" AT TROY

TROY, N. Y. (Special).—Proctor's (H. R. Emde, Mgr.): "Fair and Warmer" appeared to capacity audiences Oct. 16, afternoon and night. Selman and Company players, including Helen Joyce as the wife of the model husband and who wanted a divorce because her husband was too good to her, was the star, gave a good presentation. Dorothy Mackaye, Ernest Cossart, Ruff E. Cotter, Alexander Herbert, Elsie St. John, Thomas Springer, and Walter Woodhall sustained their parts in an acceptable manner. Vaudeville for the remainder of the week, the first half being Samuel Burke and company, Helen Pingree, Pattie and West, Marion Harris, Andrew Lewis and Helen Norton and Kamasawn Japs pleased full houses. Frank Keenan in "The Thoroughbred," was the moving picture attraction. As this is Troy's leading theater, the business is as a rule to capacity.

CHAR. H. EVANS.

LOS ANGELES

LOS ANGELES, CAL. (Special).—The Orpheum, week Oct. 16, holds attractions for the music lovers. The new bill is headed by Orville Harold, the well-known American tenor, who has held positions of importance in the Metropolitan, Century and Hammerstein opera of New York, and is well known abroad. Robert Dore and George Halperin are a great attraction. Halperin being a most skilled pianist; he accompanies Dore's delightful baritone voice. Among the holdovers is Violet Dale, who has some new impersonations which are sure to be as clever and true to life as those presented last week. The "Nursery Land" sketch presented by Kainer and Brown is a decided hit, being some-

FRANCES McGRATH

Mgr. of CLARK BROWN

LEADING WOMAN

Hamilton, Ont., Canada

SYDNEY SHIELDS

Personal Representative—CHAMBERLAIN BROWN

DORIS WOOLRIDGE

Engaged—Hathway Players

BROCKTON, MASS.

CHARLOTTE WADE DANIEL

CHARACTERS. AT LIBERTY.

Address 330 W. 45th St. Phone Bryant 1368.

EDWIN BRANDON & FLORENCE BURROUGHS

Stock Director and Characters

'Marshall Lannes' and 'Frau Wagner' in Harrison Brockbank's Drummer of The 78th

Communications to 35 Wainwright Pl., Seaside, L. I.

GEORGE HENRY

TRADER

Stage Director, Charles Frohman, Empire Theatre Bldg., New York.

LOUISE MULDER

Original Frau Quilzane. "The Meeting Post" in tour

thing most original and entertaining, dainty, too, and the songs and dances are charming. Waillard, "The Man Who Grows at Will," is surely a puzzle, for it is hard to understand how a circus increase his height by considerably more than the cubit which the Good Book speaks about, saying "It can't be done." It can, and Waillard is there to "prove it."

At the Burbank, "The Yankee Prince" begins its second part of its fortnight engagement. It contains a decidedly good singing chorus, both male and female, and is full of a sparkling humor. Following this offering comes the perennial but always popular "Old Heidelberg."

Morocco Theater has also a second week show, "On Trial." Elmer Helmsstein's world-wide success has been still presented at this popular place of amusement and all members of the cast have done splendid work in this massive production. Los Angeles accorded a most satisfactory ovation to William Garwood upon his return in this show to the legitimate, after his late success in the motion picture world.

A really big New York Metropolitan Winter Garden company at the Mason Opera House Oct. 23, and every one is congratulating Manager Wyatt upon securing such a treat.

The last week of the return engagement of "Canary Cottage" opens Oct. 16 at the Mason. All the old favorites, Thelma Frigman, Charles Huggins, Herbert Corbell are now scheduled to appear on Broadway, New York.

J. VAN CASTELL.

SAN FRANCISCO

SAN FRANCISCO (Special).—Colonel Gardner is said to be rehearsing a team of regular soldiers for a unique act to go on the vaudeville stage to advertise the United States Army. Pantages has offered the soldiers a booking over his circuit and other managers are willing to take the act and pay well for it. At the Columbia the picture "Intolerance" is filling the house at every performance. It ends Oct. 22. The Alcazar staged "Widow by Proxy" Oct. 16. Eva Lang and John Halliday being the stars. At the Cort, "World of Pleasure" is filling the house nightly. The play runs to Oct. 22. Eva Tanguay and her company opened at the matinee, 22. The Orpheum has welcomed back again Sam Chip and Mary Marble. Dooley and Orin, Fred Bowers and company, Alexander MacFadden and Allen and Howard are the newcomers.

The Empress has a photoplay called "Manhattan Madness" and the vaudeville numbers include Beatrice Sweeney and company, Courcy and Jeanette, Four Old Veterans, Gladys Correll, Rialto Quartette, and Foster and Lovett. Pantages gave us Mike Bernard and Claudia Tracey, Romaine Fielding, the Junior Folies of 1916, with good specialties in the act. Mischa Elman, charmed a big audience at Scottish Rite Hall.

A. T. BARNETT.

TORONTO

TORONTO, CAN. (Special).—Royal Alexandra, Oct. 9-14: James T. Powers in "Somebody's Luggage" to capacity audiences. It is many years since funny James T. has visited Toronto, and while we have seen a little man in better comedies, this one is very laughable even if it is rather loud.

Grand Opera House: Cyril Maude in his new comedy, "Jeff," from Stephen Leacock's sketches, is a very delightful and rather an unusual play. Mr. Maude is very lovable as "Jeff" and the whole play is one of pleasure. Muriel Harvey is splendid as the daughter, and Jennie Weatherly fills the part of the old maid housekeeper to perfection. Eugene O'Rourke, as the bookkeeper, gives the most human touch that can be imagined, and John Junior is very satisfying as the bank clerk. Capacity business.

Shen's: Nan Halperin, very much improved, depicting five stages of girlhood, scores here at last. Nan was too much heralded heretofore and fell very short of expectations, but now the little lady makes the hit she deserves. Muriel Hopkins and Lola Astell have a very fine skit, and act over fine. DeFace Sextette, with Miss Doreen, a very fine soprano, are very highly appreciated. Harry Langdon and company are also entertaining. A goodly bill all through.

Loew's: "Officer Girls" a new musical skit, and Fred C. Hogan and company share the honors: the bill throughout is a splendid one. Capacity business in upper and lower theaters. Hippodrome: Brown's Minstrels and Milton and Dolly Nobles head the bill, which includes "Rescue La Count" (a frequent visitor); also Wells and Lee, who are good, and a splendid film of Dorothy Gish as Gretchen. Large attendance.

Park Theater: This house is coming to the front and showing that a theater in the extreme West End can do good business with good



Apeda, N. Y.

IRENE SUMMERLY.

Leading Lady of the Fifth Avenue, Brooklyn, Stock Company, which recently began a season "across the bridge," and which has in a measure satisfied Brooklyn players who have been appealing to the Mignon to start a movement for the recall of the old Crescent Stock Company. Miss Summerly has done her part in satisfying Brooklyn.

WHO HOLDS THE MIRROR RECORD?

B. F. Messervey, correspondent of the Mignon at Seattle, Wash., having called the attention of the Mignon to the fact that he has been our representative in his city since Oct. 1, 1906, which was printed in the Mignon under the caption, is This a Record? John M. Pfeifferberger, our correspondent at Alton, Ill., answers:

"This is a record, but your Alton correspondent has been on the job since 1896, and it would embarrass several headlines of the present date if he told of the days when they played Alton with the 10-20-30 shows."

BENDIX

ARRANGING BUREAU

Orchestrations of Class

Transposing, copying and revising Song Mus.

COLUMBIA THEATRE BUILDING, NEW YORK

Phone 5455 Bryant

REPORTS FROM MIRROR CORRESPONDENTS

THEY DIDN'T LIKE THE DANCE

Women's Church Federation in Chicago Hale Manager to Court
—Bachelier's "Keeping Up with Lizzie" for the Stage

Chicago, Oct. 26 (Special).—Auditorium: "My Home Town Girl," by Hyman and McElroy and other players known in Chicago, has big business right along, tickets having been disposed of in great part by police officers. The affair is a benefit for the Policemen's Benevolent Association.

Macabones: "Dark Caroline" opens Oct. 30. Court: "Fair and Warner" is in its twelfth week.

Cuban's Grand: "The Great Lover" is in its fourth week.

Chicago: "The Blue Paradise" is in its sixth week.

Garlick: "Princess Pat" is in its fourth week and will continue three weeks more.

Illinois: "Alone at Last" is in its second week, very well liked.

Little Theater: "Mary Bloome" is in its second week.

Chicago: "Common Clay" is in its ninth week.

Princess: "The Unchastened Woman" is in its fourth week.

Chicago: "Justice" is in its second week.

The Star and Garter Theater was dark last week.

The London Belles, the advertised attraction, canceled at the last minute and would not come here from Cincinnati. The failure of a Columbia where business shows a bill date caused a great deal of talk in play circles.

Nothing definite can be learned. Gossip has it that Hyde and Behman, who operate the house, laid out for fifty-five per cent of the gross, while the show demanded fifty-fifty terms.

The Gaiety Theater, on South State Street, also a burlesque house, bobbed into the public eye when I. M. Herk, the manager, was brought into court last week charged by the Women's Church Federation with running a disorderly house.

The Police of Pleasure appeared there recently and Mae Mills did a dance upon which the charges were based. Miss Mills performed the same dance before the judge in order that the court might see what had excited the crowd and is said to have worn exactly the same costume she did when playing the burlesque house.

Chicago, Gatts and Clifford, a new firm of producers, have secured the rights of "Keeping Up with Lizzie," a novel by Irving Bachelier, and will make it the first production of the new firm, following it up with "The Katzenjammer Kids."

"Keeping Up with Lizzie" will be dramatized by the author of a current success on Broadway, according to the announcement and will be produced in a loop theater. The novel is a very interesting one and is believed to possess splendid possibilities for the stage.

George Kilmt ran into Chicago last week from Louisville. "The Millionaire" and "The Shop Girl" attracted good business in spite of the fact that that city has heretofore been a dark spot of the new international circuit.

Kilmt's play opened to \$152 in that city and on Tuesday night did \$300. Kilmt failed a trip to Milwaukee, where he ordered a full line of paper for his new play. He plans sending a second company to the one-night stands.

The Jack Hensley company appeared at Gary, Ind., last week and almost the entire company came into Chicago Wednesday afternoon to witness a performance of John Barrymore in "Justice."

The company is having a very successful season. A new play, "Barriers Burned Away," by Edward McKent Barnes, was added to the repertoire recently and is credited with attracting good business as well as pleasing those interested in the dramatization of the E. P. Roe novel.

Chicago, Kettering, author of "Which One?" and "Marry," turned down an offer of \$3,000, in the shape of a certified check, for his one-night interest in the production. Kettering, who is press agent for Jones, Linick and Schaefer, did not even hesitate. He has another offer under which he is offered a room and are shown in one act, with action in all of them at once which necessitates the writing of so much business into the script that the advance in cost of white paper is explained.

Venita Fitzpatrick, in playing Queen Isabella and has distinguished the title-role of "The Princess Pat," giving way to Blanche Duffield, who assumed the role last week at the Garlick, acquitting herself very creditably.

One-night stand business is very encouraging so far as Chicago producers are concerned. Robert Sherman's "The Girl Without a Chance" did \$640 business on a Saturday recently at Canton, Ohio, and W. B. Patton in "Lucky Bill" is having many houses with from \$300 to \$400 gross in Iowa.

Business generally is over the \$200 mark, which insures a profit for the average attraction traveling out of here.

The "Golden Lily" by Arthur Lamb and Jones Chauvenet, which has been rehearsing here for some time, will take to the road Oct. 28, according to the most recent announcement. The opening date has been frequently postponed. A new corporation is being formed to launch the company. It is asserted that the company will play a couple of weeks of one-night stands and then go into the big cities.

Glaskell and Macvitt will shortly produce a new play by Howard McKent Barnes, with the title "The End of a Perfect Day," and are engaging the cast. Barnes is best known as author of "The Little Shepherd of Bargain Row."

Harvey D. Orr, who has two companies in the one-night in "The Million Dollar Doll," is with his Eastern show which played Quebec last Friday and Saturday and is now in New England.

Louise Willis, a character woman who is widely known in the West, is with the company.

"My Home Town Girl," in which Hyman and McElroy are featured, is playing the annual policeman's benefit at the Auditorium and is satisfying the committee in charge to such extent that the engagement was extended a couple of days (Oct. 30-31), which is a compliment to Perry J. Kelly, who supplied the attraction.

"What's Your Husband Doing" is likely to be revived. The engagement here was not looked upon as highly successful, but the biggest week of the three ran to \$9,000 gross and the poorest week was half that amount. Marilyn Arbuckle and Thomas W. Ross were the stars of the play during its trial here. Arbuckle is said to have a fourth interest in the show.

John D. Williams were here for the opening of "Justice" at Powers.

A. W. Dingwall was called to Milwaukee recently by the death of her mother.

Frank C. Payne is here doing the press work for "30,000 Leagues Under the Sea," which starts like a big success at the Studebaker.

The Ellis Grand Opera company, which is practically the Chicago Grand Opera company and carries that orchestra, opened its tour at Toledo, Ohio, last week, and will cover a circle of cities including Milwaukee, Minneapolis, St. Paul, Fort Worth, St. Louis and Cincinnati before returning here.

Joe Birnes, deputy organizer of the White Rats Actors' Union, attended the meeting of the Illinois Federation of Labor at Quincy last week.

Will P. Conley, formerly deputy organizer for this section, looked after his duties in Chicago during his absence. Mr. Conley was manager of "Somewhere in France," which had a short season on the international circuit, which explains his presence in Chicago.

Harry G. Keenan, at one time treasurer of Powers' Theater and well known in the Chicago theatrical colony, is back here after four years of picture work on the coast.

The Defective, written by an Oak Park physician, tried as a legitimate attraction at Powers and as a vaudeville act at the Wilson Avenue without success. Will be sent out next season for a tour of legitimate houses, according to present plans.

Keith Ritchie was placed with the National Musical Stock company at Detroit, Mich., last week by A. Milo Bennett.

Please Help Emily, was put aside following the recent engagement at Powers. Charles Cherry and John Harwood joined William Faverham in "Getting Married."

George Hopkins, at one time a well-known actor, who has been putting on a show called "Under the Stars and Stripes" at National Guard benefits for some years, with headquarters at Quincy, Mass., is to locate in Chicago, devoting his efforts to Mid-West territory for some time. He was recently on the border with the guardsmen.

Fred Byers has "The Frame-Up" in Western one-night stands, and the show is doing a nice business. The play is looked upon as a possibility for the cities, as it has been running in England for some time.

William Anthony Maguire, author of "The Divorce Question," is writing for Ed. W. Rowland and Lorin J. Howard, being engaged on both dramatic plays and vaudeville acts.

The Elopers is out in one-night stands of the Mid-West and has recently made some changes in the cast. Fred Rubell, Stedman Sisters, Midgie Carroll, Ray Glover, Jack Borberg, Charles Manley, and others left the company.

"The Days of Real Sport," a cartoon play which will be sent out by Ed. W. Rowland, Sr., and Lorin J. Howard, will play one-night stands early this season, and if it looks as good as the promoters anticipate the show will be brought into Chicago next spring for a run and given those touches required for big cities.

"Circus Girls" is the title of the newest Menlo Moore, Inc., vaudeville production which goes into rehearsal this week.

A Fireside Revue, another Moore production, opened at Marcus Loew recently in New York and is getting nice reports. "On the Veranda" is doing nicely on Association time. "The Funny Sheet," seen at the Avenue last week, has worked into a dandy comedy offering.

The international circuit houses in Chicago are doing so well that there is some thought of a loop house for that circuit. "Thurston" is at the National this week and "The Old Homestead" is at the Imperial.

Legitimate houses devoted to pictures are prospering. "The Birth of a Nation" is doing a remarkable business at the Colonial. The house was leased by Jones, Linick and Schaefer to this firm for \$2,600 a week and one-fourth of the profits for a period of six months. When "The Birth of a Nation" fails to draw "Intolerance" comes to that house.

"30,000 Leagues Under the Sea" is doing a remarkable business at the Studebaker. Where Are My Children? concludes its run at the La Salle Nov. 3.

"Johnny Hand," well known Chicago band leader possibly best known of the musicians of that city, died Oct. 14.

Mrs. John J. Holland, wife of the former manager of advance manager of Busco and Holland's Minstrels, who has been Eastern representative of the Clune Ramona Syndicate for six months past, died in Chicago Oct. 10 of heart disease.

Asora Reno, of the vaudeville act of Reno and Asora, died Oct. 16, in Milwaukee, Wis., following an operation.

Pauline, the two-and-a-half-year-old daughter of Mr. and Mrs. Thomas Kay Smith, known in vaudeville as Smith and Arado, died in Chicago Oct. 15. The parents were on the road and did not reach Chicago in time to see her alive.

E. E. Mearns.

SYRACUSE, N. Y.

SYRACUSE, N. Y. (Special).—This city was the recipient of the best of week Oct. 16-21 of two very pleasing comedies. At the Empire May Robson was seen in "The Making Over of Mrs. Matt," and at the Wictoria, "Robson's Choice" was produced. The former was the best vehicle in which Miss Robson has yet appeared and gives her a fine opportunity of which she makes the best. Jack Storry as Junior was very good. Ridley Davies took the part of Charlotte Avery in an exceedingly pleasing manner. The play was well received by good-sized houses.

"Robson's Choice" is a round of steady laughter from beginning to end and is a very pleasing comedy. Margaret Nyblow and Edward Thelan starred and could not be better suited to their parts. Jane Ross, A. P. Kaye and Helen Evely proved a good sporting cast.

Robert Whitehouse, Henry Dornston, and Robert Forsyth added much to the piece in their parts. Very good houses attended.

At the Empire, 26-28, Chauncey Olcott in "Honest John O'Brien,"

FREDERICK E. MORTON.

BALTIMORE

BALTIMORE, Md. (Special).—Chauncey Olcott and George M. Cohan were the sensation of the town, week Oct. 16. The new American drama, "Honest John O'Brien," by Cohan, and in which Olcott is appearing threatened to become a subject for argument and debate wherever and whenever discussed among Olcott's loyal and devoted admirers on one side and the habitual theatergoers on the other side. The new play will probably hold the record for furnishing the biggest surprise of the season, at least to those who were not tipped off in advance. The role of O'Brien is that of a middle-aged gambler, a man of refinement and culture, of the highest principles and unflinching honor.

Incidentally Olcott has George M. Cohan to thank for providing him with the best role of his career. It revealed him in an entirely new and interesting light, and proved conclusively once and for all that Olcott possesses an ability and versatility hitherto unsuspected. The play is doubly interesting because it on the other hand reveals George M. Cohan in another light. It is a serious drama from beginning to last, with just the smallest touch of comedy relief, and marks a new departure for this prolific author.

The play had its premiere in Detroit, week Oct. 1, and is to be seen at an early date in New York. The action is continuous until the finale of the third act, the fourth being somewhat of an epilogue, than an act. The interest is held throughout and suspense is adroitly injected from the very first line.

Cohan and Harris provided a cast which played with a vengeance, extracting every ounce of merit from both the lines and situations.

Willie Korshak well remembered here for her splendid work in stock, gave a remarkable performance of Kitty; Joe Kilgour, Edward Gillespie the former as the elder Heywood, and the latter as the detective, were most convincing and virile. Marion Barney, although only chosen a few lines as the wife, made it one of the most important and best acted bits of the season.

Grace Goodall and Calvin Thomas, each played with distinction and their performances were sincere and finished. The audience seemed most favorably impressed with the piece and real enthusiasm marked the first performance.

An immense audience filled the Academy on Monday, 23, when the Empty Stocking Club gave their annual benefit to raise funds for the poor children of the city at Christmas.

The play was "Our Mrs. McChesney," and what made it doubly interesting, was the fact that Rose Stahl enacted the part of Emma McChesney, which Ethel Barrymore created last season. It provides Miss Stahl with the best role which has fallen to her since Marie Pepper.

Phillips Tead as Jack McChesney, Edward Fielding as T. A. Buck, Jr., Roy La Rue and John Taylor each help materially in making the play both an agreeable and entertaining comedy. Week Oct. 30, "The Merry Wives of Windsor" with Tom Wise.

The emphatic success which attended the first play built around "Potash and Perlmutter," is being duplicated again, current week, at Ford's, where the second edition, entitled "Potash and Perlmutter in Society," was received with the greatest acclamation.

Al. H. Woods has given the play a splendid cast, including Barney Bernard, who is again seen in his original creation of Potash. Week Oct. 30, May Irwin in "No. 13 Washington Square."

While the City Sleeps" is the attraction at the Auditorium this week, and opened to fair business. It strikes us that the patrons of the International would appreciate a little comedy once in a while, and a few more dramas of the type of "The Natural Law" and "Eternal Malediction." With the exception of "Bringing up Father," the cartoon musical play, whose success was so overwhelming that a house twice the size of the Auditorium would not have taken care of the crowds who clamored for seats, all the offerings in Baltimore thus far have been plays of a serious nature.

"Powerful" and "intense" aptly describe "The House of Glass," which through the appeal, strictly on the merit of its being one of the best constructed and ably written dramas played in Baltimore in three or four seasons, plus the added aid of the excellent acting, scored one of the most pronounced successes of any play this season, and as a result Ford's enjoyed enormous business all week. Mary Ryan's work is a revelation.

George M. Cohan and Sam Harris were much in evidence at the Academy on Monday night of last week for the opening performance of "Honest John O'Brien." On Tuesday they left for Allentown to be on hand for the opening of "Buried Treasure."

Mr. Cohan has every confidence in the new play, that he would now begin work immediately on the 1917 Revue, to be produced Christmas Night.

The Baltimore Symphony Orchestra gave the first concert of its season at the Lyric Oct. 20, before an overflow house. The program included the beautiful Dvorak New World Symphony which was given a very interesting and original reading by Gustav Strube. Marcella Craft was the soloist and received an ovation. It marked her first appearance in Baltimore as a concert artist.

The bills at the Maryland during the past two weeks have shown a marked improvement. Hermine Shone's act entitled "Mary Ann," was one of the most original and best staged things seen in vaudeville in recent seasons. The playlet, "Mary's Angel," at this house a few weeks ago, and produced by Mary Tully, will probably attract attention in vaudeville this season, due to its exceptional merit and unusual acting.

Joseph Sweeney, who is giving such a delightful performance in "Potash and Perlmutter," this week is a former member of the Pull Stock organization in this city. He made rapid strides with the company during its stay here and on several occasions his work was of such a high standard of excellence as to place it in a class by itself.

I. B. KASIS.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (Special).—A typical Matt and Jeff show delighted two big houses Oct. 11. A satisfactory cast made "Fair and Warner" very funny to a full house. 16. Sager Midgley, as the model husband, was decidedly the star. Knoxville is now ably supporting two popular vaudeville houses, the Bijou and the Grand, and they in return are giving unusual bills. The former is on the Keith Circuit and the latter books from Sullivan and Considine.

CHAS. E. KAUFMAN.

CINCINNATI

CINCINNATI (Special).—That hilarious little farce, "A Pair of Queens," opened at the Lyric Sunday, Oct. 18, and succeeded in getting as many laughs out of a Cincinnati audience as it is reported to have secured in other places. Evidently we have not become so prosaic that we cannot appreciate the humor of a ludicrous situation, however far fetched. Maude Eburne as Martha was easily the hit of the show, although the cast which included Charles Butler, Ida Stanhope, Hugh Cameron, Harry Stubbs, Thos. V. Emory, Frank McEllin (still a detective), Edwin Boyd, Adelyn Bushnell and Richard F. Smith, was a particularly capable one. Law Field in "Step This Way," 22.

Elia Ryan is with us again. She has endeared herself to Cincinnati in the title role of "Pex O' My Heart," and is receiving a warm welcome at Keith's, appearing in "Fox Fox Short." Too bad Michael isn't back too. We had come to look upon them as inseparable companions. The rest of the Keith bill is acceptable but not startling.

The much heralded "Chin Chin" is here. Perhaps we are satiated with musical comedy, but the fact remains that it was more to see Montgomery and Stone that a capacity audience packed the Grand Monday night, and after it was all over it was the almost unanimous opinion that the stars were better than the performance. Not that the production didn't please, but the clever comedians literally worked "above" the lines. There is a large beauty chorus and the piece is handsomely mounted.

The Empress bill is good, featuring "Cheyenne Days," an act which includes roping and riding by cowboys. It is full of action. Clifford and Willis are clever in a humorous sketch called "At Jasper Junction," and De Armo and Marguerite are entertaining jugglers.

The Olympic with "The New Bon Tons" and Peoples with the "Casino Girls" present an array of good burlesque for the week.

Auction sales of seats for the local Symphony Orchestra season have been unusually large. The list of soloists announced includes Edly Brown, Pablo Casals, Jose Hoffman, Fritz Kreisler, Julia Culp, Carl Friedberg, Ruth Deva, Melaine Kurt, Yolande Mero and Emil Heerman.

Holler skating promises to be a popular amusement during the coming winter. The Music Hall rink opened, 20.

The Little Playhouse presented its first attraction of the season, Wednesday evening, 25. "The Art of Being Bored," a comedy by Pailleron was the attraction.

The Ellis Grand Opera Company is scheduled for two performances on November 3-4, giving "Carmen" and "Il Trovatore."

The Empire, a moving picture house on Spring Grove avenue was badly damaged by fire Monday, 16.

An engrossed testimonial expressing the regret of Cincinnati friends because of his departure for Decatur, Ill., where he will manage the Lincoln Square theater, has been presented to Harry K. Shockley.

Prominent among the current film productions are Lenore Ulrich in "Intimacy" at the Strand, Alice Brady in "The Girl in the Red Velvet" at the Grand, and "The Return of Draw Kean," with Wm. S. Hart at the Family; June Caprice in "The Rugged Princess," at the Star.

WM. SMITH GOLDENBURG.

INDIANAPOLIS

INDIANAPOLIS (Special).—An Old Sweetheart of Mine," which opened the season at English's, Oct. 2-7, and was held over for a second week, concludes its engagement Oct. 14. George Cox replaced James Lackaye as Squire Hawkins, the second week; otherwise the company remained the same, with Orrin Johnson, Agnes Findlay, Frederick Burton, Richard Barbee and others.

"Twin Beds," with Lola Bolton and others returned for a third engagement Oct. 16-18. "The Cuban Revue, 1916," week Oct. 23. Elsie Ferguson in "Shirley Kaye," week Oct. 30.

The Boston National Grand Opera company played a short engagement at the Shubert Opera Oct. 13-14, presenting "Andreas Chelius," "Iris," and "Faust," before audiences far too small considering the excellence of the company and the productions. Pavlova-Dukrinsky Ballet company, matinee and night, Oct. 18. "A Pair of Silk Stockings" (return), Oct. 20-21; "The Other Girl," Oct. 23-25.

At Keith's Oct. 9-14, James B. Carson in "Models Abroad" came back with a cast of pretty girls and pretty costumes in an act much the same as "The Red Heads," very entertaining but hardly as good. Yvette, violinist and singer, was one of the highest bits of the bill. Elsie Piller and Dudley Housley, Clara and Verdi, Tuxen and Geneva scored. Fay Wallace and Bevan Hinchman in "Forty Winks," and the Chonova Four pleased. Week Oct. 16, Mercedes, assisted by Mlle. Stanton, again entertained and mystified his audiences; Mabelle Adams and Marion Murray went big in a belly rattle act.

"Cotton Stockings" with a musical finish; Fina Munsey, singer; Harry B. Lester, entertainer; Duncin Dun; Yates and Wheeler; Billy Bonner, and Eddie and Ramden pleased. Week Oct. 23, Four Mary Mothers, in "Home Again"; Claude and Fannie Fisher, in "Fanny's Decision"; Minnie Allen, the American Four, and others.

The Park had an excellent attraction the current week in "The Woman He Married," with Marie Pette and a good cast. "Step Lively," week Oct. 23.

As a tribute to the memory of the late James Whitcomb Riley on his birthday Oct. 7, the entire cast of the Riley play in "An Old Sweetheart of Mine" playing at English's, went to Crown Hill Cemetery and placed floral wreaths about his tomb. Robert McLaughlin, author of the play, was in charge of the services.

PEARL KIRKWOOD.

LONDON, CAN.

LONDON, CAN. (Special).—Grand Opera House: "A Pair of Silk Stockings" Sept. 30, pleased large audiences both matinee and night. "The Birth of a Nation" Oct. 9, 10 (return), to capacity. "Evergreen" 11-12; excellent performance by splendid company to R. R. O. three performances. "A Pair of Queens," 18; "The Black Feather," 19.

The Hyatt and LeNore Musical Comedy Co. is pleasing good attendance at the Princess Theater.

O. E. A. WHEAT.

(Continued on page 15)

BOSTON CALLS SIR HERBERT

It is a Habit of Hub Playgoers to Have the Star Make a Speech
—"Good Gracious, Annabelle," Ordinary

BOSTON (Special).—The Sir Herbert Tree's production of "Henry VIII" is on view at the Hollis, and proves to be Shakespeare done in what those averse to innovation on the stage would call "the good old way." There was a representative Boston first night audience to assist Sir Herbert begin his season, and in accordance with a custom that dies hard in this town, the assemblage forced the actor to make a speech. Sir Herbert's speech touched on many matters, but not on whatever plans he may have for new productions.

To tell the truth, it is not Shakespeare and Sir Herbert, but Clara Kummer and Arthur Hopkins who have given Boston its pleasant surprise of the past fortnight.

When "Good Gracious Annabelle" gets to New York the metropolis will see not a very remarkable play, to be sure, but one written with a good deal of freshness of attack and graceful humor, and acted precisely in the right key by a well balanced company. The play could stay at the Park square for weeks, but moves on to make room for "The House of Glamour."

Mrs. Fiske came to the Tremont, Oct. 23, and on the same evening "Her Soldier Boy" to the Shubert. The other bills: Wilbur, "Very Good Eddie"; Colonial, "The Follies"; Plymouth, "The Silent Witness"; Copley, the Henry Jew-

ett players in "Mrs. Dave's Defence"; Castle Square, "Texas."

"Texas," the International Circuit production at the Castle Square, will close Saturday.

Mary Young has not been playing recently at the Castle Square, as stated somewhere in last week's Mirror, but in the leading feminine part in "The Silent Witness" at the Plymouth.

John Craig has gone to Texas to visit his old home there.

In its first bulletin of the season the Drama League has commended "Good Gracious Annabelle."

After several months as a movie house the Majestic will return to its proper standing on Oct. 30 with Anna Held in a new musical piece, "Follow Me."

Next week's bookings include Marie Tempest in "A Lady's Name," at the Plymouth, and "Mybil" at the Colonial.

The town has not been flocking to the Hollis in unmanageable crowds to see Sir Herbert Tree in "Henry VIII." Sir Herbert has accordingly decided to enliven the Boston engagement with a revival of "The Merry Wives of Windsor," which will be put on Oct. 31. Lyn Harding and Edith Wynne Mathison will play Ford and Mistress Ford.

The Aborn company began a two weeks' engagement at the Boston Opera House Oct. 23.

FOREST ISLAND.

KANSAS CITY, MO.

KANSAS CITY, MO. (Special).—Shubert (J. B. Fitzpatrick, Mgr.): The much heralded "Experience" opened Oct. 15 for a two weeks' engagement, and it received a variety of opinions by the local critics. Conrad Nagel was faultless in the part of Youth. Mital, in "Pom-Pom," current week.

Gaiety (George Gallagher, Mgr.): The Bostonian Burlesquers, featuring Frank Finney, a comedian with a good voice and a pair of dancing legs, provided good entertainment last week. The feminine contingent, headed by Florence Mills, was unusually strong, and the chorus was all that could be desired. Shaw and Lee attracted special attention in their eccentric dancing act. This week, Billy Watson, Globe (Cyra Jacobs, Mgr.): The Majestic Musical Four, in an apparently inexhaustible repertoire, opened 15, and their descriptive overture, "The Fox Hunt," was of a class seldom found in vaudeville—and their comedy was new, too. The other headline feature was Alleen Stanley, and these two were surrounded by a meritorious bill, including Lamar and Dale in an Ethiopian sketch, McConnell and Austin, bicyclists; Graham and Randall in a clever sketch, Noel and Orville in songs and dances, Davett and Duval, and the boxing kangaroo. There was a surprise from start to finish. Good houses.

Garden (W. H. Quigley, Mgr.): The opinion that the International Circuit would be a success here, that looked good shows is being justified. The Garden has offered five remarkably high class productions in succession, and at the opening of "Which One Shall I Marry," Oct. 15, the orchestra was moved to the stage to accommodate the overflow house. The play was a decided novelty—a mixture of allegory, melodrama, tragedy and farce comedy—and with a few changes, would find favor in the 32 houses. The cast, one of unusual merit, includes Alina-worth Arnold, Marguerite Henry, and E. H. Horner. The production was beautifully mounted. Ralph T. Kettering, a Chicago newspaper man, is the author of the play. This week, Kate Ellisor.

Orpheum (M. Lehman, Mgr.): The vaudeville feature week 15 was Muriel West, known here in her home town as Tillie Dick. Her act is much better than it was last season, when she carried Lew Brice as excess baggage. The real bit of the bill, however, was Rockwell and Wood in a nonsensical act that was neither disgusting nor boring in the slightest degree. Rooney and Bent in a new edition of their old act and a strong sketch, "The Devil He Did," ran a close race for next honors. Other acts were Sylvia Loyal and her Pierrot and 70 pigeons, Duffy and Loren in "Antisepic Love," Stone and Kallia in "Ma'melle Caprice," and motion pictures of J. A. Big houses, as usual. Century (Joe Donegan, Mgr.): "The High Life Girls," 15, proved to be all their advance notices promised. Toney Kennedy had the principal comedy part, while Micheleanna Pennetti was the leading beauty. The voices of the chorus were above the average. The special attraction was Warren Lincoln Travis, an athlete who put the entire chorus of the show on his back at one time. Current attractions, "Cherry Blossoms."

Pantages' Empress (W. J. Timmons, Mgr.): The vaudeville bill, 15, was without a dull moment. A musical comedy sketch, "The Elopers," was given headline position, and it maintained its place as leader of a top-notch bill. Other acts were Florence Bayfield, a local girl comedienne, Dickinson and Miller and Vincent, McDewitt, Kelly and Lucy, Ward Brothers, and Three Kittaro Brothers. Pantages also did big business with Leo and Mae Jackson, Weber and Elliott, George Primrose, Gilroy, Harned and Montgomery, and Renista. Street White's Musical Extravaganza, "Aladdin," did good business at the Grand, Oct. 12-14.

Edmonton, ALTA. (Special).—Aladdin played to five crowded houses at the Empire, Oct. 9-11, including two matinees. "Mr. Inquisitive," a bright little musical comedy, headlined Pantages bill, 9-14. Other acts, most of which were liked were Burke and Broderick, Iselta, The Three Keatons, Rucker and Winfred.

GEORGE FORBES.

CALGARY—EDMONTON

CALGARY, ALTA. (Special).—Orpheum vaudeville did the best business of the season at the Grand, Oct. 9-11, with a bill headlined by Langdon McCormick's spectacle, "The Forest Fire," and one Heather. The latter was the popular feature. Other acts, Frisco, Miller and Vincent, McDewitt, Kelly and Lucy, Ward Brothers, and Three Kittaro Brothers. Pantages also did big business with Leo and Mae Jackson, Weber and Elliott, George Primrose, Gilroy, Harned and Montgomery, and Renista. Street White's Musical Extravaganza, "Aladdin," did good business at the Grand, Oct. 12-14.

UTICA, N. Y.

UTICA, N. Y. (Special).—The Majestic Theater has abandoned vaudeville and, Oct. 16-18, presents Max Ascher, former motion picture player, with Universal, in "The King of Pata-gonia." Jerry Mandy, a local boy, who impersonates Charles Chaplin, is in the company. Popular prices.

"Common Clay," Oct. 19-21, with Catharine Tower and Thomas E. Shea. Miss Tower, who is a Syracuse product, is a great favorite here. She appeared here several times in "Within the Law."

Colonial: "The Blue Paradise," Oct. 16, 17, to large houses. The excellent cast was headed by Paul Nicholson, Miss Norton, and Yolande Freyberg. Oct. 18, Alleen Stanley and Lorette del Val in concert. Up till this week the Colonial has presented the International Circuit's attractions, the last being Joe Welch, in Hal Reid's "The Peddler." The attractions did not appeal to the class of theatergoers here. From now on Keith vaudeville will play the last three days of each week.

The Avon had Blanche Sweet in "The Storm," Oct. 16-18, and Leonore Ulrich in "The Intrigue," Oct. 19-21. Business splendid. The Alhambra has Wilfred Lucas in "The Running of the Bulls," the last of the week. Beale Barricade in "Plein Jane."

De Luxe has daily change of bill, this week. Oct. 16: Marie Williams, Beale Barricade, Lionel Barrymore, Little Mary Sunshine, and others.

Lumber: Popular vaudeville, Oct. 16-18; "Star and Garter" burlesque show, Oct. 31. Anna Case recital.

Hippodrome, Oct. 16-21: Charlie Chaplin in "The Count," to big business.

The moving picture theaters are doing splendid business, crowded houses being the rule. The Colonial is presenting a good variety of attractions and is having good patronage. Boston Opera Co. and Ballet Russe, Nov. 5, with seats at \$5 will be an attraction for this city. Sarah Bernhardt in two plays, Nov. 4.

ARTHUR L. WILCOX.

BROOKLYN, N. Y.

BROOKLYN, N. Y. (Special).—The offering at the Majestic week Oct. 16, "Fear Market," which made a pleasing effect upon all who saw Edwin Morgan as Colonel Stone, and Anelle Rives as the Princess in a play relating to scandal, interesting and full of thrills. The rest of the cast acted well. The house was attended by a very large audience, as usual. Current week, Marie Tempest in "A Lady's Name."

The Montauk played one of its greatest successes of the season, "Rio Grande," probably on account of its first appearance in Brooklyn. Elsie Riser, the heroine; Edwin Brandt, the colonel, and Juan Villama, the assassin, are well qualified for the parts they carry. The play itself is intensely gripping in its pertaining to militarism. S. H. Van Buren as Colonel Brandt, the loving father; Robert A. Frair as Lieut. Killworth, and Frank Campana, the orderly are important characters well acted. The rest of the cast included Justin McNabb, the doctor; Agnes Martin, as Nan the servant, and Harry H. Forsam as Major Lane. Current week, "The Sister in 'His Bridal Night'."

The Other Woman at the Grand proved a success to all the leading plays acted by Orrin T. Burke as John Stowe, Edna Archer Crawford as Mrs. Stowe, Geraldine Malone, as Adele Nielson, the other woman; Laurence Brooks, as Thomas Barr, the would-be-to-be other man; played exceptionally well. Current week, "The Girl He Couldn't Buy."

The Aborn English Grand Opera Co. is now operating at the Academy of Music in a limited engagement, presenting "La Boheme" with a usual excellent success.

Ocell Cunningham led a well balanced bill at the Bushwick to gratifying houses. A large theater party, comprising two hundred people, reviewed the show.

"The Four Husbands," "Al Herman," "Tempest and Sunshine" and other standard acts entertained large audiences at the Orpheum.

ROBERT J. MERKLINGER.

MACON, GA.

MACON, GA. (Special).—Grand: The Shuberts, who have a lease on this house, have sent Louis P. Judah to our city as local manager, and through his constructive policy, embracing the popular feature, "The Broken Heart," following of patrons for this house. The season opened with "The Only Girl," Oct. 4, large house; "Romona," 5-6-7, light attendance to moving picture, "Watch Your Step," 8, 9, R. O. and delighted Al G. Field's Minstrels, 20. Palace: "Broken Heart," 16; "The Daughter of MacGregor," 17; "Fires of Conscience," 18; "A Welch Sinner," 19; "Ashes of Embers," 20; "The Glided Case," 21. Princess: Serial pictures and comic pictures, 16-21. Macon: Sullivan & Considine Vaudeville, split week 16-21. Ringling Brothers Circus, 10.

ANDREW OLIVER DRE.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—With an exceptionally strong list of attractions, the Albany theaters did an enormous business week Oct. 16, the principal event being the first performance of "The Merry Wives of Windsor" at Harmanus Bleecker Hall, 16-18, with Thomas A. Wise, Constance Collier, and Isabel Irving in the leading roles. The production, which is on an elaborate scale, was provided by Silvio Hain, and proved one of the brilliant affairs of the season. Mr. Wise, who is a popular favorite here, was given an ovation; he duplicated his former triumph as Falstaff. Miss Collier as Mistress Ford and Miss Irving as Mistress Page also achieved an emphatic success. Others prominent in cast deserving special praise were W. Lawson Butt, Ariol Lee, Alexander Onslow, Gordon Burby, Robert Mantell, Jr., and Vera Fuller Melish. The scenic embellishments were remarkably effective.

John Drew, supported by his very capable company, was seen in a delightful presentation of "Major Pendennis," 20-21, and was warmly received by packed houses.

The Empire is still doing a capacity business. Blutch Cooper's Rosebud Girl appeared week 16-21 and provided a burlesque bill which pleased the patrons. Solly Ward and Frankie Rice were the leading figures and had the support of a large company.

A splendid vaudeville program was offered at Frisco's Grand, week 16-21 for the first half. Willard Simms and Co., O'Donnell and Mack, Gailando, Lucille Laverne and Co. were on the bill, and were followed by Maggie Cline, Steele, Patty and West, Lary and Ined, Herbert and Goldsmith, and the assassin Jags. The sim features were W. S. Hart in "Dawson's" and Lillian Glash in "Diane of the Follies." Crowded houses prevailed the entire week.

Vaudeville and picture features drew big audiences at the Majestic.

Thomas A. Wise of "The Merry Wives of Windsor," was the guest of the Kiwanis Club at a dinner given Tuesday, 17, at the Hampton Hotel. Mr. Wise entertained the members with interesting reminiscences of his experiences on the stage and recalling the days when he played stock in Albany. Mr. Wise was also entertained at the Fort Orange and Albany Clubs during his engagement here.

The Regent, a new motion picture theater, and one of the largest devoted exclusively to film features, opened to the public last Saturday. Samuel Hucow is the proprietor of the new house which has seating capacity of 1,000. The exhibiting machine is so arranged that it will project 170 feet from the screen. In arranging his house Manager Hucow has paid special attention to light ventilation and heat. The skylights are constructed so that they can be removed in the summer, thus converting the theater into an open air resort.

GEO. W. HERRICK.

PITTSBURGH

PITTSBURGH (Special).—Sarah Bernhardt and her own company appeared at the Nixon week Oct. 16 in the following repertoire: "Death of Cleopatra," "The Theatre of the Field of Honor," "Joan of Arc," "L'Aiglon," "Peace at Camille," "Camille," "Adrienne Lecouvreur," and "Mercutio of Venice." Bernhardt has lost none of her emotional ability and still retains that richness of voice for which she is noted. M. Angelo was a capable leading man and the supporting company was praiseworthy. Laurette Taylor in "The War of Life," 23-25. "The Bonanza" is scheduled.

The Winter Garden Co. in "Robinson Crusoe, Jr.," with Al Jolson, played to S. R. O. houses at every performance at the Alvin, 16-21. Al Jolson proved himself a real idol in Pittsburgh, and his audience after one of his numbers on Monday night nearly stopped the performance.

The other principals of the company also scored. Lou Tellegen in "A King of Nowhere," 23-25. "The Heart of Dixie" drew largely at the Lyceum, 16-21. This is a new piece on the International Circuit, containing many dramatic moments and also several bright comedy situations.

The entire company was adequate, and included Doris Hardy, Richard La Salle, William Friend, Stibel Wichman, Catherine Campbell, Dorothy Arzner, Bruce and others. Joe Welch in "The Peddler," 23-25.

"Civilization" closed at the Pitt, 21, to make way for Annette Kellerman in "The Daughter of the Gods," which begins an indefinite stay. Ladore Duncan and her company gave a single performance at the Pitt, 24.

"The Midnight Maidens" was the attraction at the Gayety, 16-21, which was followed by Al Reeves. Zillah was the big attraction at the Academy, where the "Moorish Maids" entertained for the week. One Victoria Stock burlesque Co. drew good houses. Al Martin is a new acquisition to the company.

Creator and his band began a two weeks' engagement at the Expo, at the Point, 16. Margaret George, soprano soloist, is appearing with the band. This engagement closes the regular season at the Expo.

The Philadelphia Orchestra will appear here 30-31, with Johannes Sembach as the soloist. The Grand continues in cinema offerings.

Phyllis Nera-Nixon-Terry & Co. was the headliner of a good bill of vaudeville at the new Davis, 16-21. Two scenes from "Romeo and Juliet" were given, and also several songs. Other features of the bill were Willie Weston, Emmet J. Welch and his nine minstrels, Alma Bradley & Co., and Muriel Windov.

D. JAT FACKLER.

BUFFALO

BUFFALO, N. Y. (Special).—Ruth Chatterton, in "Come Out of the Kitchen," at the Star, Oct. 16-21, proved again her exceptional talents. Bruce McEae has much to do with the success of the play. Large audiences were drawn.

"Fair and Warner," with Madge Kennedy, "Katinka," with T. Roy Barnes in the cast, at the Teck, 16-21, gave the patrons of this house a treat that they will remember. Fair houses.

"The Passing Show of 1916" was on 23.

Joe Welch in "The Peddler," played the Majestic, 16-21. The attendance was large. "How Hearts Are Broken," 23.

Hugh Herbert head the bill at Shea's, 16-21, in "The Prediction." "At the Party," presented by seven children, was the special attraction, and went great. The Langlons in "Johnnie's New Car" set the people wild. It was a good bill from curtain to curtain.

Edmund Hayes as the Piano Mover and the Wise Guy headed some show at the Gayety, 16-21, and attracted full houses. Dave Marlon, 23.

The bill of vaudeville at the Lyric, 16-21, was a very good one. "The Devil's Revue" was one of the best things seen at this house this season. An act deserving headline honors is a miniature musical comedy, entitled "Wake Up America," and was seen at the Olympic, 16-21. The balance of the bill was good.

J. W. BARKER.



ALBOLENE

In almost universal use in the dressing room.

We have many testimonials from prominent artists. They all testify to its excellence as a make-up remover and say "it cuts the paint instantly so that it can be removed in a second."

Albolene is put up in 1 and 3 ounce tubes to fit the make-up box; also in 1/2 and 1 lb. cans. It may be had of most druggists and dealers in make-up. Sample free on request.

McKESSON & ROBBINS

Manufacturing Chemists

91 Fulton Street New York



BIRMINGHAM, ALA.

BIRMINGHAM, ALA. (Special).—The Jefferson Theater, under the management of E. S. Douglan, has been thoroughly overhauled and presents a most attractive appearance for the coming season. This house opened as usual with the Al G. Field minstrels and played to capacity for three performances. Manager Douglas announces an unusual list of splendid attractions for the current year, and, judging by the business already done, the S. R. O. is going to be very much in evidence.

The Colonial, under the management of the Strand Amusement Company, is playing vaudeville for the first time, and thus far the venture seems to be meeting with success. The Lord has broken all records, in that it has run continuously throughout the entire summer, and Manager Seamon is giving the public a run for its money, booking some of the highest class acts in vaudeville. The latest is playing tableaus, and Al and Gertrude Bernard are in their sixth week at this house.

The Bijou, after being dark for nearly a year, is now in its fifth week of international time. The attractions are rather melodramatic, but, judging by the patronage, they seem to be meeting with public favor. All moving picture houses report a vast improvement in business over a year ago.

L. B. Lettwith has purchased the Odette Two and changed its name to the Triangle. The Moving and Coling Amusement Company now control the Trionon, Blatts and Princess Theaters, all these having been acquired from H. M. Newhouse, who has retired from the amusement field.

Brown Parkes has been appointed assistant manager of the Jefferson Theater and is receiving congratulations.

Indications point to the fact that while the moving picture business is still holding its grip, drama and vaudeville are coming into their own again this season.

JAMES EDWIN DEDMAN.

MUSCATINE, IOWA

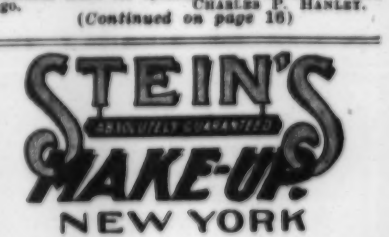
MUSCATINE, IA. (Special).—The Orpheum Theater is now under the management of Charles H. Salisbury, an old manager of this section of Iowa. C. H. Salisbury for a number of years was manager of the Grand, this city, also various houses in Fort Madison and Davenport. The Orpheum will be run as a legitimate and vaudeville house during the coming season, with a number of fine attractions booked in both lines.

The Grand, which is now a legitimate house, has been taken over by Charles Kember, who has taken over Charles Kint's interest, under lease of several years' duration. Mr. Kember is well known to the theater-going people in Muscatine and vicinity, having been the former manager of the Grand several years ago.

In the moving picture line, the old Princess, one of the first picture houses in Muscatine, has been discontinued by Boston and Nebert, and a new house opened up by Mr. Boston in connection with Mr. Schlipf. The new house being known as the Gayety. This is one of the prettiest theaters in the city and is doing a big business since its opening night, about a month ago.

CHARLES P. HANLEY.

(Continued on page 16)



STEIN'S
MAKE-UP
NEW YORK

HAZELL COX

THE BLUE PARADISE

Management Messrs. SHUBERT



JACK ROLLENS

TYPES

(Your Full Dress Shirt says "No, thank you." While what's under it hollers—GIMME!) Ain't it the Truf:???

MILDRED BEVERLY

Management COHAN & HARRIS

Address care DRAMATIC MIRROR

May Buckley

Address care DRAMATIC MIRROR.

MR. BRIGHAM ROYCE

With JULIA ARTHUR CO.

16 Gramercy Park

AUGUSTA ANDERSON

Address care DRAMATIC MIRROR.

BETH LYDY

With "THE GIRL FROM BRAZIL"

EDWARD H. ROBINS

Now presenting his own company with great success at the
ROYAL ALEXANDRA THEATRE, TORONTO, ONT. For the Summer Season
SEASON 1916-17 A. H. WOODS

CARROLL McCOMAS

IN "SEVEN CHANCES"

Management David Belasco

Cohan Theatre

PEGGY O'NEIL

"THE FLAME"

Lyric Theatre

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco

Belasco Theatre

LAURA HAMILTON

in "VERY GOOD, EDDIE"

39th STREET THEATRE

HORACE BRAHAM

Management DAVID BELASCO

MARISE NAUGHTON

(Returned from France)

Leading Woman

AT LIBERTY

Address Hotel Grenobles, New York.

MARJORIE R. DAVIS

INGENUE

At Liberty

Address Care Mirror

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 15)

MILWAUKEE

MILWAUKEE, Wis. (Special).—Mr. Romadha, publicist for the Amusement Enterprises, controllers of several of Milwaukee's theaters, is running a contest in his weekly magazine issued to theatergoers. Photographs of leading movie stars are given as prizes and interest is keen among base patrons. Among the first victors was Alice Kiss. This novel publicity scheme is quite a success.

The Merrill Theater, Milwaukee's large and newest movie house, formerly under management of D. W. Graham, is now being successfully managed by J. W. Rubinstein.

Mabel Falser, who played last season's audiences at the Empress, has been re-engaged and continues to draw much applause. This week's bill is "The High Rollers." The play was produced by Arthur Clamade.

The Orpheum has returned to vaudeville, featuring "The Smart Shop," a musical tabloid, with a cast of ten.

The Majestic, under its new manager, Earl Steward, has rapidly reached its in-season attendance and each performance "two-day" is given to a capacity house. Will M. Cressy and Blanche Dayen head this week's bill, Oct. 18, in "A City Case," a sincerely interesting bit of comedy well played. Melville Ellis at the piano and Irene Bordoni come a close second and are well applauded. Fay, Colera and Fay present a bit of minstrelsy and comedy. Mayo and Tally call themselves "One-half of the Famous Empire City Quartette." Leisig presents some amusing card manipulations. Howard, Kibel and Herbert Maxine Brothers and their comedy dog and Lobse and Sterling in acrobatic feats complete the vaudeville bill, supplemented with the Orpheum Travel Weekly. Business good and improving.

Lillian Mortimer, who played in "Po' White Trash" last week at the Crystal, has been re-engaged for another week and will head the bill in a new act presented by her company. Business is good.

The Gayety, under Charles Fox, continues the former policy and is playing to good houses almost continually. The Princess, under Frank Cook is meeting with remarkable success since its recent alterations and improvements in spite of its increased admission.

The Peacock Minstrels are this week's feature at Manager Billings' vaudeville house. Capacity houses; business is fine.

The Gayety is showing "The Ginger Girls" to good audiences.

Burton Holmes is lecturing on "The Canadian Rockies." A very good-sized audience was present.

Mitzi Hojos, in "Pom Pom," is playing the Davidson this week. Business is good.

Richard Bennett in "Philip Holden, Waster," and W. Greenwood in "The Voice of Love" is doing good at the Butterfly. Anita Stewart in "The Combat" at the Strand, Bessie Barri-scale is playing the Toy in "Plain Jane."

Jos. A. Kiss.

FALL RIVER

FALL RIVER, MASS. (Special).—Under the new management, the policy of the Academy of Music has met with great favor and large attendance is the result. Bill, Oct. 16-21, Nance O'Neil, in "The Iron Woman," Courtney Thorpe, in "Hypocrites," Burton Holmes, "Seeing America First," Anita King and Theodore Roberts, in "Anton the Terrible," and House Peters, in "The Rail Rider," all high-class photoplays to large attendance.

Blou Oct. 16-21: Empire Four, Wolcott and Gertie, Sicilian Serenaders, Ethel May Hall and company, in "The Wrong Guy"; Harry and Augusta Turpin, Maurice and Florence, Walcott in the photo drama, "The Quest of Life," Charlie Murray, in "The Feathered Nest"; "The Crimson Stain Mystery," Mary Pickford, in "Madame Butterfly"; Wilbur Sweatman, King and Rose, Patsy Doyle, The Three Robins, and Denman Thompson's "Old Homestead," in pictures, to large attendance.

Katoy, Oct. 16-21: "Town Hall Follies," Eugene Emmet and company, Frankie Heath and company, Mr. and Mrs. Jimmy Barry, Susan Tompkins, The Royal Minstrels, Theda Bara, in "Her Double Life," and their first episode of "The Shielding Shadow," to large attendance.

Palace: Fine line of feature films to large attendance. Plaza: Good attractions and attendance. Y. M. C. A.: Paramount and Triangle feature pictures to good paying attendance.

Premier: Still closed. The Tower: After a few weeks of poor business closed its doors, being too far out of the center of the city.

James Robinson, who has been connected with the Blou for several seasons as advertising man was killed in an automobile accident Oct. 16. The machine struck the rail of a bridge over Lee's River, and Mr. Robinson was thrown over the rail into the water, striking his head on the rocks below.

W. F. GEE.

BINGHAMTON, N. Y.

BINGHAMTON, N. Y. (Special).—Manager Hall of the Armory Theatre has been giving patrons some high-class attractions the past week, Oct. 16, which packed houses at all performances and the warm appreciation should shatter the theory that "Binghamton won't go to a good show."

"The House of Glass," with a most capable company, delighted Oct. 12. Maud Allen with her company of dancers and large orchestra, pleased Oct. 13. Blanche Ring in "Broadway and Butterflies" scored heavily. Miss Ring's personality in her songs was received most enthusiastically, and a crowded theater rocked with applause Oct. 14.

"The Lid Lifters" played to S. R. O. houses Oct. 16-18 with highly amused audiences. Coming: "The Merry Wives of Windsor," with all-star cast: May Robson, Leroy Talma and Roscoe Stone Opera House. Playing three acts of Keith Vaudeville, with Paramount pictures and bill changed twice weekly, continue to have full houses at all performances. Blanche Sweet in "The Storm" at Kaufman and Lillian, Adeline Francis, and Morris and Allen made an excellent bill, Oct. 19-21.

FRED W. SMITH.

CLAREMONT, N. H.

CLAREMONT, N. H. (Special).—"Princess Pat," Oct. 19, played to big business. The performance pleased. The manufacturing plants in this vicinity are doing such a tremendous business that all worthy show should be well patronized.

BERTHA M. HUNTER.

WORCESTER, MASS.

WORCESTER, Mass. (Special).—Having gone more to keep the glorious day aloft than any staff ever turned, George M. Cohan met his Waterloo at the Worcester Theatre Oct. 9-10-11, when "Hit-the-Trail Holiday," fresh from his somewhat attenuated Boston run, failed to stir even a mild wave of prosperity in the city so-called. Burlesque, playing the last half, with "Follies of 1917," an exceptional attraction did the usual good business.

Just to bear out P. T. Barnum's classic delineation of humanity's prolific qualities along certain lines, the output of several minutes of "boring" came to see "Katinka," several times removed from the Boston production expected, if not promised, Oct. 16-17. Phil Ryley and Mae Phelps with Margaret Owen in the title role are about the only worthy members of the organization as seen here. The chorus resembles most an ancient graveyard founded in the earlier and less experienced days of the youth of one Flo Ziegfeld, Jr. Like the name of a famous French general, the Bonaparte is most impressive as it is prominent.

Burlesque brings this week, "Darlings of Paris," and the underlined attractions in "The Prince of Pilsen," Oct. 23-24. Vaudeville at Poll's Elm Street, for the first half, Oct. 18-19, following an excellent brace of bills last week, suffers a relapse. The featured act is "Pinkie," and seeing it doesn't even explain it. The Plaza, another Poll house, has a fine bill, headed by "The Five Emigrants," an operatic act with special scenery.

At the Grand the third of the Poll enterprises, International Circuit attraction No. 7, "The Hour of Temptation," featuring Eleanor Montell, is the present show, a lurid melodrama, opening to good business Monday, due mostly to a coupon half-rate ticket for women.

S. E. Poll can again rest easy for the rumored change in policy of the Pleasant, playing features on week stands, developed nothing more serious than an attempt to encase stagehands to work movie effects back of the screen.

James Heron, assistant manager of the Worcester Theatre, is seriously ill with typhoid fever. P. F. Shea's general manager James Sheehan is in town helping out as the local manager. D. Shea is away because of illness in the family.

A daughter was born to Mr. and Mrs. Harold Salter at their summer home at Lake Quinsigamond. Salter just finished an engagement in summer stock with the Frank Wilcox company.

James Corbitt, formerly doorman for the Plaza Theatre has opened a motion picture house in Farnumville. He opened with a brass band concert and all the fixin's.

GEORGE BRINTON BEAL.

MONTGOMERY, ALA.

MONTGOMERY, ALA. (Special).—What promises to be an exceptionally brilliant theatrical season was opened Friday night, Oct. 13, with the first appearance here of "Watch Your Step," one of Irving Berlin's best known musical successes. Despite the hoodoo of the date, Oct. 13, the Grand was thronged for the premiere night, the audience being studded with scores of olive-clad officers and soldiers, from the commanding general to "back" privates, of the Alabama mobilization camp, near here.

"Watch Your Step" made an immediate hit, the laugh-producing stars of the evening being Van Fossen, who enacted a triple black-faced role.

"The Lilac Domino," presented by Andreas Dippel, Oct. 16, it is followed Tuesday and Wednesday by Al G. Fields' Minstrels, with "The Only Girl" as the next attraction.

The Farley Brothers have leased and opened the old Majestic Theatre, rechristening it the Empire. They are giving three-day bills of Sullivan and Conside vaudeville, supplemented with moving pictures starring Theodore Roberts, and are getting good crowds.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Palace, Oct. 19, "Ching Lo Maid" pleased vaudeville patrons. Halsey and Noble in a talking and dancing act were good in their act the first part of the week.

Auditorium, Oct. 17: "The Jungle Child," with Howard Hickman and Dorothy Dalton acting the principal parts was very much enjoyed by the moving picture followers. Manager Wm. O'Neil announces that the "Wolf Woman" will be shown again Nov. 27-28. New Park, Oct. 17: General Manager James Sheehan of the Stair-Havlin Circuit is making Manchester his headquarters for the present. Mr. Sheehan says that if Manchester will turn out for the big productions, he stands ready to produce them. "The Princess Pat" played to good houses on the 14th. J. J. MAHONEY.

REGINA, SASK.

REGINA, SASK., CAN. (Special).—The season at the Regina was opened by F. Stuart Whyte presenting "Aladdin and His Wonderful Lamp," Oct. 2-4. The S. R. O. appeared at each performance which spoke for itself. A return engagement is booked for later dates. The winning of Barbara Worth, Oct. 6-7, pleased good business.

The Iron Claw is being featured at the Rex to capacity business. The Roseland and Rose picture houses are both doing good business.

Manager Groves of the Regina seems to have secured a good line-up for October, among which are "The Birth of a Nation," Oct. 9-11; "Alma Where Do You Live?" Oct. 16-18; "Hobson's Choice," Oct. 23-25; "It Pays to Advertise," Oct. 30-Nov. 1. Vaudeville and pictures between dates commencing Oct. 19.

S. G. McINTYRE.

(Continued on page 17)

STEIN'S
MAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 16)

SAN DIEGO

SAN DIEGO, CAL. (Special).—San Diego has been visited by another real treat, Eva Tanguay headed the William Morris attraction, which played the Strand Theater Oct. 15-16, to capacity houses. This is the first visit of Miss Tanguay to our city, and we gave her a royal welcome. "Canary Cottage," Oct. 22-23.

It seems that Scott Palmer of the Savoy, has entered the producing field, for the Melody Six, one of the headline acts for week 17, is billed under the management of Mr. Palmer. The act was a bright, snappy one and caught the popular verdict at once. Earl Emmy and his pets added greatly to the value of the bill. Other acts were "A Night in the Park," Kimberly and Arnold, Harry Coleman, and "The Crimson Stain."

The Hippodrome bills at the Spreckles continue to pack the houses nightly. For the first half of week 17 the bill consisted of the Rascals, the Sabine Co., Bromley and Pearson, Gattell Bros., Alf Goulding and Co., and the fourth episode of "Who's Guilty?"

"The Importance of Being Earnest" will be produced by the Rock and Buskin Club the latter part of November, the proceeds to be given to the Mercy Hospital Fund. John Lane Conner will have charge of the event.

The season of the Amphion Club opened 19 at the Isis Theater with Mischa Kuman. A most attractive program was rendered.

Mr. Rabindranath Tagore, Hindu philosopher, appeared before a packed audience at the Isis Theater Oct. 11. Miss Edna Darch sang two of the poet's own songs at the opening. Tagore, during his stay in San Diego, was the guest of G. A. Davidson, President of the Exposition.

MARIE DE BEAU CHAPMAN.

DENVER

DENVER, COL. (Special).—"The Mission Play" at the Broadway, Oct. 15-21, had a successful week because it combined the unusual with skillful execution. The company also lived up to its advance notices as to numbers in the organization. "A World of Pleasure" is booked for early in November.

"The Trail of the Lonesome Pine," with Vera Finlay as June, was popular, 7-13. "Never Say Die" was well done week 14.

The Tabor continues with Pantages bill to good houses. The Road Show, 15-21, redeemed its promises of something even better than usual.

The Orpheum presented Mrs. Langtry in "Ashes," in addition to a worth while program 16. Joseph Newman, in humorous songs and stories, a local favorite, started his tour of the circuit.

The Bushman-Rane film version of "Romeo and Juliet" is being shown simultaneously at the Stand and the Rialto.

Sir Rabindranath Tagore lectured at the Central Presbyterian Church under the auspices of the Drama League, Oct. 16.

FREDERICK D. ANDERSON.

JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—Gracie Emmett in "Mrs. Murphy's Second Husband," proved to be a neat attraction at the Majestic, Oct. 16-21. Gracie Emmett is a comedienne of merit, and her company rendered excellent support. Eugene Blair in "The Eternal Madonna," Oct. 22-28.

A big laughing bill drew crowds to Keith's, Oct. 18-18, and a good program was offered. Eddie Borden and Sir James Dwyer, do a clever singing and talking act. "The Debutantes" introduced Jack Russell and five clever female singers and dancers in a taking number; the Three Jackson Girls are graceful roller skaters; Thomas J. Keesh and company, had a sketch out of the ordinary; Donnelly and Dorothy did a funny act, and John Gilroy and the Hobart Sisters talk, sing and dance. "The Jungle Child" was the picture feature.

The "New Tango Queens" received a warm reception at the Academy of Music, Oct. 16-21; business was immense. The company teams with "pép," and clever people handle the principal parts. "The Record Breakers," Oct. 22-28.

A bright burlesque offering was that of the "Twentieth Century Maids" company at the Empire, Hoboken, Oct. 16-21, to packed houses; Jim Barton in a tramp character was fine. Excellent support was given by Frank Mack, John Barry, Arthur Young, Jim Howell, Nellie O'Connor, Mike Cohen and a hard working chorus. A bill of straight vaudeville is the Sunday attraction at this theater. "Million Dollar Dolls," Oct. 23-28.

A special election bill will be put on at Keith's at 10.30 p. m., Nov. 7.

Elks' ladies night, Oct. 25, with pictures and vaudeville.

WALTER C. SMITH.

ALTON, ILL.

ALTON, ILL. (Special).—The Temple season opened with "Ramona," Oct. 5-7, splendid business; local engagements, Oct. 11-13; "The Girl He Couldn't Buy," Oct. 14; Niel O'Brien Minstrels, Oct. 15; "Where Are My Children?" Oct. 16-21; local engagements, Oct. 27, and "Twin Beds," Oct. 29-30.

The working of night and day shifts in all industries of this district, whereby a monthly pay-roll of six hundred thousand dollars is put in circulation, tends to make this the banner amusement season. Temple Theater opened after being entirely redecorated, and the management's only complaint seems to be that the scarcity of road companies compels filling in open time with pictures. The Hippodrome with pictures and vaudeville, the Princess and Quaters with pictures only playing to capacity business, and seem to indicate that the picture show is not yet on the wane. Mr. M. Savage, manager of the Temple and Hippodrome, is being urged to make the race for Mayor of the City of Alton. It is very generally admitted that all that is necessary to insure his election is his consent to enter the race; the withholding of this consent is the first record of his ever being suspected of "being shy."

JOHN M. PFEIFFERBERGER.

ELIZABETH, N. J.

ELIZABETH, N. J. (Special).—"The Blue Envelope" played to a good house at Prator's Hippodrome, Oct. 19, and "It Pays to Advertise" was well received by a large audience at the same theater, Oct. 21.

E. M. SCANLAN.

CLEVELAND, OHIO

CLEVELAND, OHIO (Special).—Chauncey O'cott in "Honest John O'Brien," by Geo. M. Cohan, at the Opera House, week Oct. 16. The play is going to New York soon. The producers have surrounded the star with an exceptionally fine company, including Willette Kershaw, who acts admirably. Calvin Thomas does fine work; others who make up the fine cast are: Joseph Kilgour, George Sidney, Grace Goodall, Mary Ramsay, Edward C. Gillespie, George Schaefer, and George Fredericks.

Elsie Ferguson, week Oct. 23, in "Shirley Kaye," a new drama by Hubert Footner. Miss Ferguson has gained wonderful popularity in Cleveland on her two appearances here as a star in "The Strange Woman," and "Outcast."

Week Oct. 23, Frances Starr in "The Little Lady in Blue," a new comedy, which is destined to reach Broadway before many weeks.

Week Oct. 30, Laurette Taylor in "The Horn of Life," a new play by her husband, J. Hartley Manser. Miss Taylor scored a big hit last season in Cleveland. One of the critics here said in summing up the season: "The best actresses that appeared here were Elsie Ferguson, Laurette Taylor, and Alexandra Carlisle. In the next three weeks we will have the opportunity of seeing two of these three who made the biggest successes here last season."

Julian Eltinge in "Cousin Lucy" is an early November attraction as is the "Cohan Revue of 1916."

The Colonial has the San Carlo Grand Opera company offering Monday evening, Oct. 16, "Rigoletto"; Tuesday evening, "Cavalleria Rusticana" and "Pagliacci"; Wednesday evening, "La Gioconda"; Thursday matinee, "Fables of Hoffman"; Thursday evening, "Carmen"; Friday evening, "Lohengrin"; Saturday matinee, "Faust"; and Saturday evening, "Il Trovatore." Week Oct. 23, "Katinka."

Keith's Hippodrome, week Oct. 16, offered an unusually fine bill, with Adelaide and Hughes, Valerie Berge and company, headed an excellent vaudeville show at the Miles Theater.

The first concert in the People's Series under the management of Mrs. M. A. Fanning, was held at Gray's Armory, Sunday afternoon, Oct. 15. Madame Frances Alda accompanied by Frank La Forge were the artists. Cleveland owes much to the unlimited efforts of Mrs. Fanning to bring internationally famous stars to the class of people who cannot afford to pay big prices of admission.

Joseph Homan gave a piano recital at Gray's Armory, Wednesday evening, Oct. 18.

Maud Allan, the symphonic dancer, appears at Gray's Armory for a single performance Nov. 6.

G. B. MCKITTERICK.

SCRANTON, PA.

SCRANTON, PA. (Special).—Maud Allan and her symphony orchestra delighted a large representative and enthusiastic audience at the Academy Oct. 13. All her dances were well received, especially the "Marche Funebre," by Chopin.

The playing of the orchestra, conducted by Ernest Bloch, was superb. John W. Vogel's Minstrels pleased two capacity houses, 14. The singing was far above the average, as were also the selections and the jokes were new. "Common Clay," 16-18, to big business. The company is an unusually strong one and all the parts were handled in a masterly manner. Special mention is made of Catherine Tower, Raymond Bramley, George Tilton, and Thomas E. Shon. The Yiddish American Players in "When a Woman Sings," 19, to good business. "Made to Order," 20-21, large advance sale.

Poll's: The best bill of the season week of 16 to capacity houses with "Days of Olden," "The Great Lesson," a headliner with Howard Madison and Nasc, Cooper and Ricardo and others, and photoplays of Barney in "A Prince in a Pawnshop" and William Farnum in "Fires of Conscience."

Strand: Edie Williams and Pauline Frederick in "Ashes of Embers," 16-17. Season Harkness in "The Honorable Gentleman" and "Papa by Proxy," 18-19; Maurice Walton and Florence Walton in "The Quest of Life," 20-21, to excellent business.

Majestic: "The Social Follies" Co. pleased excellent business. Jeanette Mohr and Fred Reed merit special mention.

C. B. DEEMAN.

MEDICINE HAT, ALTA.

MEDICINE HAT, ALTA. (Special).—Hazel Dawn in "The Sales Lady" delighted large audiences Oct. 9-10 at the Monarch. John Barrymore in "The Lost Bridegroom" packed the house 11-12. "The Iron Claw" drew the usual capacity houses 13-14.

Empress: Mae Marsh in "Hooded Ann" played to big business. T. Edmund Brown in "The Song of the Wage Slave," a five-part Metro Feature from one of Robt. W. Service's poems, 10. "The Man with the Hod," Vogue Comedy, drew large and appreciative audiences. Emmy Whelan in "Tables Turned" made a big hit with Empress patrons 11-12. Dorothy Gray in "Little Men's Romance" and "His Last Laugh," 13-14, with Harry McCoy and Keystone Players, played to packed houses.

Dreamland: Louise Lovely in "Betina Loved a Soldier," a Lubin production, is a great picture and immensely pleased the large audience that turned out to see it, 11-12. Grace Cunard and Francis Ford in "Peg O' the Pine," 13, filled the house. Harry Carey and Olive Fuller Golden made a big hit 14 in the Lubin feature, "Let's Lariat." Other features at this house were Myrtle Gonzales in "Grouches and Smiles," Thomas Jefferson, Little Zoe Rae, the child actor, and a two-act L-KO comedy, "Gabby Glib," the house being jammed both afternoon and evening performances.

PERCIVAL H. RUBEIDGE.

DECATUR, ILL.

DECATUR, ILL. (Special).—The New Lincoln Square Theater opened here Oct. 27 with "Hit the Trail Holiday." Harry K. Shockley is the manager of the house. Hyams & McIntire are booked for Oct. 31, and then "Evergreen" by Percy S. Ewing.

(Continued on page 18)

WYNDHAM STANDING

As Macmillan Forrester in Maud Fulton's Comedy "The Brat"

MOROSCO THEATRE, LOS ANGELES

The Tribune says: "Wyndham Standing is one of the best actors seen here in ages, an artist to his finger tips."

The Evening Herald: "A newcomer to the Morosco Theatre in the person of Wyndham Standing makes his appearance as the novelist Forrester. Mr. Standing is an artist of consummate skill, otherwise he could not possibly have given so delightfully artistic a performance of a most despicable (from the audience's viewpoint) character."

The Times: "Wyndham Standing is a 'joy.' As the novelist he comes forward with perhaps the most consistent portrayal of a cynical man of the world that any audience ever witnessed on any stage."

The Call, San Francisco: "Wyndham Standing is refined and clean cut, and his acting is at all times marked by nervous force."

SCREEN WORK: Recently Leading Bus. with The Triangle Fine Arts (Ince); Universal Co.; Morosco (Paramount Program).

DISENGAGED

Address 855 RIVERSIDE DRIVE, N. Y. 'Phone Audubon 4412

FLORENCE SHIRLEY

In "HIS MAJESTY BUNKER BEAN"

Management JOSEPH BROOKS

Astor Theater

OTTO KRUGER

Management COHAN & HARRIS

GEORGE ALISON

"DADDY LONG-LEGS"—On Tour

Direction HENRY MILLER.

Letters, 16 Gramercy Park.

MARJORIE RAMBEAU

Address care DRAMATIC MIRROR.

ADA MEADE

In "KATINKA"

HAZELE BURGESS

The Girl Who Smiles

EN TOUR

PAULINE LORD

Telephone 1106 Academy

Address care DRAMATIC MIRROR.

MISS FRANCES CARSON

JUDY ABBOTT in "Daddy Long Legs"

Management HENRY MILLER

CARRIE REYNOLDS

Address care DRAMATIC MIRROR.

ELMA GILLETTE

AT LIBERTY

Address care DRAMATIC MIRROR.

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected beaverwood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world.

WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

PLAYS

For STOCK, REPERTOIRE, AMATEUR COMPANIES, LARGEST ASSORTMENT IN THE WORLD. Books for Home Amusement. Negro Plays, Paper, Scenery, John Books. Catalogue FREE! FREE! FREE!

SAMUEL FRENCH 28 West 38th Street, New York



Van Horn & Son

Bella, Penna.

Established 1881

Theatrical Costumes

Stock Companies and Productions Our Specialty



MILLER

COSTUMEUR

236 So. 11th St.

Philadelphia, Pa.

E. T. de MONTFORD

PLAY BROKER

1465 Broadway

NEW YORK

AN ACTRESS

Versatile, Young, Established

NEEDS A BIG PLAY

Strong, Dramatic, Modern, with a little comedy.

Call or write

LAURA D. WILCH Dramatic Agent

1476 Broadway, N. Y.

MARY ASQUITH

PLAY BROKER

PERSONAL VEHICLES FOR STARS

1465 Broadway

NEW YORK

PLAYS For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. THE DRAMATIC PUBLISHING CO.

348 So. Dearborn Street, CHICAGO, ILL.

DIXIE HINES INTERNATIONAL PRESS BUREAU

1465 Broadway

NEW YORK

Owner of publicity of an intelligent and objective nature for players and productions.

The Dramatists Play Agency

1465 Broadway

NEW YORK

FLORA E. GEBHARD, Manager

American Authors Representative

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.

15 Cents per copy line, single insertion.
1.75 per line, 15 times, \$3.00 a line, 25 times,
\$5.00 a line, 52 times, 14 lines to one inch
single column. Four lines smallest space ac-
cepted. No double column space.

SCENERY

M. ARMSTRUTTER & SONS.

Albert E. Armbruster, Emil G. Armbruster.

Scenic Artists.

Studio 240-251 No. Front St., Columbus, Ohio.

The Object and Best Studio in America. Sec-
retary for Productions, Opera Houses and Vaude-
ville. First-class work guaranteed at reasonable
rates.

LITHOGRAPHERS AND PRINTERS

**THE STORRIDGE LITHOGRAPH-
ING CO., Cincinnati-New York Office.**

Times Building, Times Square, HIGH-CLASS
THEATRICAL AND CIRCUS PRINTING.

MEYER'S MAKE-UP GUARANTEED BEST MADE

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 17)

NEWARK, N. J.

NEWARK, N. J. (Special).—"Very Good Eddie" was splendidly staged at the Broad Street Theater Oct. 16-21, with the following cast: Benjamin E. Wright, James Lounsbury, Lew Fullerton, Earl Busham, Ada Lewis, Laura Hamilton, George E. Mack, Helen Raymond, Geniell Sinclair, John Willard, Mignon McGibney, and Arthur Aylsworth. Current week, The Washington Square Players in repertoire. Mabelle Estelle, who needs no introduction to the Newark audiences, was most cordially received at the Orpheum, which by the way, is the reopening of the International Circuit. The artists reaped a harvest, as the stage was fairly banked with floral pieces. Miss Estelle as Hope Nelson in the play, "The Girl He Couldn't Buy," gave a conscientious and well-finished performance. Sadie Radcliffe shared honors with Miss Estelle and was remembered by her many admirers. She gave a sympathetic and motherly interpretation of Mrs. Edwards. Irene Reels was splendid as Kitten Burns and was ably assisted by Bert B. Melville as Flip Edwards. George Byron was excellent as Clancy, and the same may be said of George A. Welles as David Burnham, and Victor Harvey as the Crab. John B. Hendley, Jr., was good as Fred Armstrong. Current week, "Peg o' My Heart," Fred Irwin's big show filled the Empire, Oct. 16-21. Current week, The Majestics. At the Palace one of the best bills of the season. At Keeney's full houses to splendid bill. At Loew's, James and Bonny Thornton, Frank Fay, Bert Chadwick, Grace Taylor, Frank Norton, Ruth Noble, Harry L. Harvey, Barny C. Henderson, and Robert C. Leonard. At the Lyric a great bill to crowded houses. Arthur Emmerson, acrobat and athletic instructor, died at 30 Wilson Place, Belleville, Oct. 15, following an operation performed the night previous. He had been ill since last May and was stricken the second time on Saturday afternoon. With his brother, Harry Emmerson, he was well known for several seasons, having appeared on the Proctor and Keith Circuits. He also trained with Barnum and Bailey shows under the name of Emmerson Brothers. Mr. Emmerson was married to Miss Anna M. Morton, who, with three children, survive him. GHO. S. APPLING.

PHILADELPHIA

PHILADELPHIA (Special).—Although in some cities the theatrical business just now can only be considered fair, in Philadelphia at all of the big houses it is very good. There were a number of changes of week. At the Lyric, "The Girl from Brazil" in its first week. "The Girl from Adelaide" "Experiences" is still doing a very big business. The extensive advertising campaign for this play has been continued and as a result there has practically been a sell-out every night. At the Broad "Rio Grande," the war play, by Augustus Thomas, is here for a one-week engagement, while three matinees in the afternoon Maude Allan and her large orchestra appeared in musical comedy. "Rybil" is in its third week at the Forrest, while Jane Cowl, in "Common Clay" is doing a very satisfactory business at the Garrick. "Hip Hip Hooray," although appearing away up town at the Metropolitan, finds no complaint about business and its two performances a day have been to crowded houses. Songs is being entertained extensively by his Philadelphia friends outside of business hours. Evidently the International Circuit believes in new plays. Note the attractions for this week: Walnut, "The Girl Without a Chance," Orpheum, "The Hour of Temptation," and at the Knickerbocker, "For the Man She Loved." The big film play, "A Daughter of the Gods" featuring Annette Kellermann, has been produced all week at the Chestnut Street Opera House and has met with the same big success as it is having in New York. J. SOLIS-COHEN, JR.

NEW ORLEANS

NEW ORLEANS (Special).—"Watch Your Step" was the attraction at the Tulane, Oct. 15-21. Principals, chorus and orchestra were of a high standard, the company playing to big business and making an excellent impression. "The Only Girl," 22-28. A fair dramatic company presented "My Mother's Rosary," at the Crescent, 15-21. It was intelligently presented, and in this connection it must be said that this is the character of the play, the actress of the house desire. "The Little Girl Got Forged," 22-28. The Orpheum presented the following week 16-22: Eddie Leonard and Co., Bonita and Lew Hearn, Viola Daly, Ames and Winthrop, Mabel Russell and Co., Bert Melrose, the Gladiators, and the Orpheum Troupe. The Lafayette continues popular. The bill week 15-21 consisted of Restivo, accordionist; Harry Milton, Hawley and Belliere, Fern, Richelieu and Fern, and motion pictures. A fair burlesque at the Lyric, 15-21; an attractive and well-dressed chorus proved entertaining. La Belle Helene, eccentric dancer, was a feature. Ornstein, advertised as an ultra modern pianist and composer, gave a recital at the Athenaeum, 20. J. M. QUINTERO.

PORTLAND, OREGON

PORTLAND, ORE. (Special).—With the season fairly launched and under way, Theater Row on Broadway, from the Hellie to the end to the big T. & D. picture house at the other, reports a substantial improvement over conditions one year ago. The first two weeks of the Orpheum, now featured for the first half of each week in the Hellie, were the succession of full houses. The Hellie retains the latter half of each week for the road shows, and opened the season with "A World of Pleasure," to excellent business. The Hippodrome, Pantages and the leading picture houses suffered nothing by the opening of the Orpheum the second week of October. At Pantages, Portlanders were interested in "The Value of a Dollar," by Melville W. Brown, of Portland. The Hippodrome and the Strand presented semi-weekly vaudeville bills of even merit. The musical comedy company, which under the management of Keating and Flood, has been showing at the Baker, will move to its old home the Lyric. A new company, to be styled the Alway, will present stock at the Baker, the old home of stock in Portland. LOGAN.

Yorska Conservatoire

A Complete School of Acting in English

All Classes Personally

Conducted by

MADAME YORSKA

Co-founder of The French Drama Society, now "Theatre Francais."

Formerly a Pupil of

Madame Sarah Bernhardt

OPENS NOV. 15th

Special terms for the six months' course thirty dollars a month. Students must attend classes every day from 9:30 to 1:00. The week schedule embracing all phases of the dramatic art. Pupils will have an opportunity of appearing in Madame Yorska's series of special repertoire performances.

Private Coaching. Apply for Information from 2:00 to 4:00

Studio, 33 West 44th Street

Beverly Sitgreaves

New York Engagements Only

Will Accept Pupils

In Acting, English and French Diction, Coaching, &c.

Address 129 W. 46 St. Tel. Bryant 3363

Elizabetta Menzeli

Ecole de Chorographie Classic et Pantomime and Ballet Russe.

All kinds of Dancing and Spectacular Acts Composed and Staged.

23 EAST 10TH STREET NEW YORK Telephone, 3334 Stuyvesant

Mr. Parson Price

VOICE CULTURE

Speaking and Singing. Teacher of Julia Mariowa, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Leona Watson and Edith Venger. See for Circular.

1 West 29th Street, New York

MARGUERITE ROBERTSON

Teacher Speaking—Voice Culture and English pronunciation, free from localisation and affectation. Writes

334 W. 4th St., N. Y. City Phone Chelsea 2980

ST. LOUIS

ST. LOUIS, MO. (Special).—Low Fields in a new edition of an old vehicle known as "Step This Way," has played to fair business in spite of vile weather and the Presidential campaign, which is well under way in St. Louis. He is appearing at one of the Melville Rolta houses, the Schubert-Garrick. Current week, theater is dark. "Cousin Lucy," with Julian Ellinger in the title-role, is crowding them in at the Jefferson, the matinee especially being very big. This is no new thing for Ellinger in St. Louis, however. This week, Montgomery and Stone in "Chin Chin" give St. Louis the first view of a show that has held Chicago and New York for two seasons. At the American, Kate Ellmore in "My Aunt from Utah" is the current bill, and "A Little Girl in a Big City" opens Sunday next. HADGEMAN.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (Special).—"A Pair of Queens," Oct. 11, at the Chatterboxes drew small house. "Broadway After Dark," 15, drew fair business. Nell C. Brein and his minstrels paid his annual visit and drew capacity houses at the evening performance; 400 people were turned away. Ruth St. Denis and her dancers, 18: Russian Dancers, 20. Vaudeville at the Majestic, with Ray Samuels, Vera Sabina & Co., Parillo & Frabito, Fay, Two Cooley & Fay and the sketch, "What Happened to Ruth," excellent business. Gaiety with Triangle pictures, is drawing capacity. Bessie Barricade in "Plain Jane" and photoplay "Rummy" were features for the week. Paramount pictures at Princess, to good business. Variety, pictures and burlesque at Empire to satisfactory business. ELMER L. TOMPKINS.

JAMES MADISON

VAUDEVILLE AUTHOR.—I refer to my clients among whom are Nat M. Willis, Al Jolson, Nora Bayes, Rooney & Bent, Hunting & Francis, Howard & Howard, Jack Wilson, Joe Welch, Fred Duprez, Jules Jordan, Morton & Glass, etc. 1493 Broadway, New York. (Phone Bryant 4708).

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 18)

WINSTON-SALEM, N. C.

WINSTON-SALEM, N. C. (Special).—Paramount Theater: Fox Reilly's "Globe Trotters" played this house, week Oct. 2, to very good audiences; was the best show that has played the town so far, on the Gus Sun time. The work of Ernest Linville in black-face surpassed anything that has played this town. He took the house by storm; Fred Kennedy in comedy was good, and Fred Kramer in Irish was exceptionally well. Their chorus was well appreciated. Miss Margaret Walsh, formerly of the "De Lora Masqueraders" joined them in Winston-Salem.

Zarrow's "American Girl" company played here, week Oct. 2, to capacity houses. They featured Earl Root and Raymond Lewis and Miss Elsie Ziegler. The people down here thought that they had the best when Fox Reilly's "Globe Trotters" were here, but when Zarrow's "American Girl" company came they found that this was the best and if Gus Sun's Agency continues to send this class of plays here we will in reality have some real Tab shows, instead of the class that played here before the time was changed.

Zarrow's "Little Bluebird" company, week Oct. 16, started fairly well. Jack Fugazy in black-face is good and takes well. The chorus is good and the character songs by Dollie Parker are exceptionally good.

Plans have been prepared and are being taken to Mr. F. H. Flier for his approval, for the erection of a ten-story building, to be built where the Paramount is now. The plans call for the building to run one block in length. The front of the building will contain the offices of the company and the first five floors will be used for the theater; the house will contain about 1,600 seats, including the box seats. The top five floors will be for business offices. WILLIAM LONDON.

NEW HAVEN

NEW HAVEN, CONN. (Special).—Week Oct 19 the outstanding feature, from a theatrical standpoint, was the new "Show of Wonders," which played before large audiences for the entire week at the Shubert. Marylin Miller was there and so were all the others, including McIntyre and Hestib. Howard and Howard, Grace Monroe, Walter C. Kelly, Tom Lewis, John Murray, Alexis Mosloff, Grace Fisher, and a number of others. The music is tuneful and audiences large.

"Alma, Where Do You Live?" at the Hyperion to good-sized attendances. The play was well and the play was, on the whole, quite enjoyable. "Mary Jane's Pa" is the next attraction.

Poll's is drawing large audiences. The vaudeville is good and the same may be said of the movies. The Olympia is doing a large business. Good motion picture business.

SEYMOUR WENTERS SMITH.

LOUISVILLE, KY.

LOUISVILLE, KY. (Special).—The rejuvenated Macaulay's Theater opened season Oct. 16 with Cohan's Revue with the original New York cast. Richard Carle, Vaili Valli, Lila Rhodes, and Elizabeth Murray scored heavily with the large audiences. The new curtains of the house is a work of art. Director Higelow, with his able assistants, Messrs. Sempie, Hamilton and Martin, are to be congratulated. The booking for the season is high class. "Twin Beds" finished week 16-21 at the new house drawing well.

A notable amusement event was the Boston National Grand Opera short season at Keith's 17-18. Society was in attendance in full regalia and many visitors were drawn to the city to appreciate it.

At Keith's, upon the remaining nights of week ending 21, a fine vaudeville bill was offered. The Hello Girls' Burlesque Co. had a satisfying week at the New Buckingham.

The big attractions at the regular theaters did not interfere with the business at the picture places. All drew well, featuring Alice Brady, Virginia Pearson, Orrin Johnson and Lenore Ulrich.

The Gayety's offering week 15-21 was "The Millionaire's Son and the Shon Girl." Large audiences enjoyed the many exciting situations.

The reformer is again abroad in the land. A men's federation of one of the local organizations has made a discovery of a feature in an existing state law through which there is made of controlling the closing of the Sunday theaters, the Buckingham being mentioned in particular.

CHARLES D. CLARKE.

COLORADO SPRINGS

COLORADO SPRINGS, COLO. (Special).—The Burns will open its Winter season with Orpheum vaudeville Monday, Nov. 6. The season will extend twenty weeks. The bills will be the same as those presented last year, and identical with those offered at the Denver Orpheum Theater. A number of unusually good acts are booked over the circuit this Winter and all the acts are said to be of high standard insuring good bills. Special attention will be paid to the music, the Burns management announces, and preparations are being made for a big orchestra. F. P. WELLS.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday, Nov. 3, to insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Columbia, N. C. 25, Charleston 26, Savannah, Ga. 27, Jacksonville, Fla. 28, Atlanta, Ga. 30-Nov. 1, Birmingham Ala. 2, Nashville, Tenn. 3.
ANGEL, Margaret (Chas. Frohman, Inc.): N.Y.C. Sept. 20-Oct. 28, Chgo. 30-Nov. 11, ARMS and the Girl (Wm. Harris, Jr.): N. Y. C. Sept. 27—Indef.
BACK FIRE (Walter N. Lawrence): N.Y.C. 2—Indef.
BIRD of Paradise (Oliver Morosco): Bay City, Mich. 25, Lansing 26, Jackson 27, Battle Creek 28, Grand Rapids 29-31, South Bend, Ind. Nov. 1, Huntington 2, Wabash 3, Ft. Wayne 4, Muncie 5, Anderson 7, Leansport 8.

BLANEY Harry Clay (Circuit): Prov. 23-28, Boston 30-Nov. 4, Worcester 6-11.
BOOMERANG (The David Belasco): Washington 23-28, Pittsburgh 30-Nov. 4.
BOYER, Nancy (Will J. Donnelly): Washington 23-28, Balto. 30-Nov. 4, Phila. 6-11.
BROADWAY After Dark (Horton Powell): Atlanta 23-28, Richmond 30-Nov. 4, Washington 6-11.

BUNTING, Emma (E. A. Schiller): N.Y.C. 23-28, Bridgeport, Conn. 30-Nov. 4, Prov. 6-11.
CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—Indef.
CINDERELLA Man (Oliver Morosco): N.Y.C. 23-Nov. 4.

COME Out of the Kitchen (Henry Miller): N.Y.C. 23—Indef.
COMMON Clay (A. H. Woods): Chgo. Aug. 28—Indef.
COMMON Clay (A. H. Woods): Chgo. 16-Nov. 4, Balto. 6-11.

COMMON Clay (A. H. Woods): Montreal 23-28.
DAUGHTER of Mother Machree (Lester and Bratton): Bridgeport, Conn. 23-28, Prov. 30-Nov. 4, Boston 6-11.
DITRICHESTEIN, Leo (Cohan and Harris): Chgo. 1—Indef.

DIVORCE Question (Edwin Wilton): Shelby, Mo. 25, York 26, Friend 27, Clayton 28, De Witt 29, Gray Center 30, Edgar 31.
DREW John (Chas. Frohman): N.Y.C. 26—Indef.

ELMORE, Kate (Williams and Hill): Kansas City, 23-28, Omaha 30-Nov. 4, Chgo. 6-11.
EMMETT, Grace (Circuit): Paterson, N.J. 23-28, Newark 30-Nov. 4, B'klyn 6-11.
ETERNAL Magdalene: Jersey

City, N.J. 23-28, Paterson 30-Nov. 4, Newark 6-11.
EVERYWOMAN (Henry W. Savage): Ashland, Wis. 25, Duluth, Minn. 26-28, Winona, Minn. 29, Chgo. 30-Nov. 4.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Geat): Phila. 1-Nov. 11.
EXPERIENCE (Wm. Elliott, Comstock and Geat): Kansas City 16-28, St. Joseph 29, 30, Lincoln, Neb. 31-Nov. 1, Omaha 2-4, Milwaukee 5-18, FAIR and Warmer (Selwyn and Co.): Chgo. Aug. 7-4nd.

FAIR and Warmer (Selwyn and Co.): Buffalo 23-28, Toronto 30-Nov. 4.
FINKE, Mrs. (Corey and Riter): Boston 23—Indef.
FLAME, The (Richard Walton Tully, Inc.): N.Y.C. Sept. 4—Indef.

FOR the Man She Loved (Arthur C. Alston): Phila. 16-28, Jersey City, N.J. 30-Nov. 4, Paterson 6-11.
GIRL He Couldn't Buy (Howard Sloan): Fayetteville, N. C. 26, Lumberton 28, Wilmington 30.

GIRL He Couldn't Buy (Arthur C. Alston): B'klyn 23-28, N.Y.C. 30-Nov. 4, Bridgeport, Conn. 6-11.
GIRL Without a Chance (Orchard, Robert Sherman): Phila. 23-28, Atlantic City, N. J. 30-Nov. 1, Trenton 2-4, Camden 6-11.

GIRL Without a Chance (Eastern Robert Sherman): Johnstown, Pa. 25, Barnesboro 26, Altoona 28, Bellefonte 30, Clearfield 31, Curwensville Nov. 1, Du Bois 2, Salamanca, N. Y. 3, Olean 4, Emporium, Pa. 5, Sunbury 6, Erie 7.

GIRL Without a Chance (Western Robert Sherman): Manito, Kan. 25, Kensington 26, Kirwin 27, Downs 28, Selma 29, Lincoln 31, Plainville Nov. 1, Hill City 2, Colby 3, Goodland 4, Ellis 6, Wilson 7, Ellsworth 8.

GIRL Without a Chance (Arthur Hopkins): N.Y.C. 31—Indef.
GRAHAM, Oscar: Hutto, Tex. 25, Manor 26, Giddings 27, Belville 28, Schulenburg 31.
HEART of Dixie (Robt. Campbell): Toledo 23-28, Detroit 30-Nov. 4, Chgo. 6-11.

HIS Bridal Night (A. H. Woods): B'klyn 23-28, Balto. Nov. 6-11.
HIT the Trail Holiday (Cohan and Harris): Hartford, Conn. 24-28, B'klyn 30-Nov. 4.
HOBSON'S Choice (Messrs. Shubert): Regina, Sask. (Can. 22-25, Saskatoon 26-28, Edmonton, Alta. 29-Nov. 1.

HODGE, William (Lee Shubert): N.Y.C. 4—Indef.
HOLMES, Taylor (Jos. Brooks): N.Y.C. 2—Indef.
HOUSE of Temptation (Schiller and Weis): Phila. 23-28, Pittsburgh 6-11.

HOUSE of Glass (Cohan and Harris): Washington 23-28.
HOW Bears and Homes Are Broken (Circuit): Pittsburgh 30-Nov. 4, Cleveland 6-11.
HUSH (Winthrop Ames), N.Y. C. 3—Indef.

IKEY and Abe (Geo. H. Bubb): Ellsworth, Wis. 25, Menasha 26, Durant 27, Arcadia 28, Plainville, Minn. 30, West Concord 31.
IN Old Kentucky (Rowland Clifford-Gatta, Inc.): West Liberty, Ia. 25, Washington 26, Wapelo 27, Burlington 28, Ft. Madison 29, Centerville 31, Albia Nov. 1, Grinnell 2, Newton 3, Oskaloosa 4.

IRVING May: Balto. 30-Nov. 4.
IRVING Place Theater Co.: N. Y. C. Sept. 26—Indef.
JUSTICE (John D. Williams): Chgo. 16—Indef.

JUST a Woman (Messrs. Shubert): B'klyn 23-28, N.Y.C. Nov. 6-11.
LITTLE Girl in a Big City (Chas. A. Arthur C. Alston): St. Louis 23-28, Kansas City 30-Nov. 4, Omaha 6-11.

LITTLE Girl That God Forgot (John J. Bernero): New Orleans 23-28, Birmingham 30-Nov. 4, Atlanta 6-11.
LITTLE Lost Sister (Circuit): Memphis 23-28, New Orleans 30-Nov. 4, Birmingham 6-11.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—Indef.
MAUDE, Cyril: N.Y.C. 30—Indef.
MERRY Wives of Windsor (Silvio Heli): Balto. 30-Nov. 4.

MILLIONAIRE'S Son and the Shop Girl (Circuit): Nashville, Tenn. 23-28, Memphis 30-Nov. 4, New Orleans 6-11.
MISSION Play: Omaha 23-28.
MY Mother's Rosary (Ed. Rowland): Birmingham 23-28, Atlanta 30-Nov. 4, Richmond 6-11.

NATURAL Law (Southern Co.): Camden, N. J. 23-28, Phila. 30-Nov. 4, Jersey City, N. J. 6-11.
NOTHING But the Truth (H. H. France): N.Y.C. Sept. 14—Indef.

OBJECT—Matrimony (W. A. Brady): N.Y.C. 25—Indef.
OHAR, P. (Augustus Platon, Jr.): Shou City, Ia. 24-26, Columbus, Neb. 27, Lincoln 28, Omaha 29-31, Perry, Ia. Nov. 2, Ft. Dodge 3, 4.

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees

(Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.)

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

Opportunity to Study under an Active Producer EMANUEL AND HEDWIG REICHER'S

Courses of Dramatic Instruction

Apply to 320 Central Park West, New York

Mr. Reicher is the founder of The Modern Stage in New York. Producer of C. Hauptmann's "Elga" at Garrick Theater, 1915, Ibsen's "John Gabriel Borkman," at Forty-eighth Street Theater, 1915; Gerhardt Hauptmann's "The Weavers," at Garden Theater, 1916.

Students will be given parts to play in public performances during the Winter season.

Terms: Three Months' Course, \$40.00 a Month

Special arrangements for private lessons.

Coaching for special characters, Reading, etc.

Special arrangements for poor male students.

APPLY ONLY BY MAIL.

ALVINE SCHOOL OF DRAMATIC ARTS

TECHNICAL AND PRACTICAL COURSES
EACH DEPARTMENT A DISTINCT INSTITUTION IN ITSELF

MUSICAL COMEDY AND LIGHT OPERA
PHOTO PLAY EXPRESSIVE ARTS ETC.
DANCING ALVINE GYMNASIUM

Our own Students Theatre and Stock Co. (assures actual New York Public Appearances)
Claude M. Alvine, Principal, and a large faculty of Directors and Instructors.

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mila Dacic, Gertrude Hoffman, Ethel Lorr, Joseph Santley, Harry Ficer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Messersau and others. Write for catalogue. Address Secretary. Mention study desired.

ALVINE SCHOOL OF DRAMATIC ARTS, 225 W. 57th Street, near Broadway, New York City

THE NATIONAL CONSERVATORY

OF

DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND F. F. MACKAY

UNDER THE DIRECTION OF

Special Attention given to Course for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects. OFFICE HOURS, FROM 9 A. M. TO 5 P. M.

Send for Prospectus. Room 601, 145 West 45th St., NEW YORK, N. Y.

WRITE TO-DAY FOR THE ART OF ACTING BY F. F. MACKAY

"Tis full of solid wisdom for the student of our Art."—Edwin Booth. Price \$5.

ARE YOU DISCOURAGED?

I make a specialty of teaching those who have studied under others

ALEXANDRA VIARDA'S School of Dramatic Art

FOUNDED 1897

Belmont Apartments, Apt. 109, Broadway and 86th St. Write for appointment.

M. E. FLORIO TEACHER of SINGING

Grand Opera Tenor (formerly La Scala, Milan) and Leading Vocal Instructor of Berlin
A real "Master" who can interpret and a thorough musician. Specialist of the "voce postata" (golden secret of Italian voice placement), the whole foundation of "bel canto," thereby giving to the ambitious vocal student that pure sweet quality of tone, full, rich and resonant, which cannot be obtained by physical force or by unscientific teaching. Pupils coached for grand or light opera, concert and oratorio. Teacher of a great many prominent artists—now before the public. STUDIO, 177 WEST 88th ST. TEL. 7137 RIVERSIDE

THE LESTER ALDEN CHICAGO SCHOOL OF DRAMATIC ARTS

Kimball Hall, Chicago

THE CENTER OF THE WEST

Successful Dramatic Instruction for Young Americans

A fair, equitable and honest preparatory course, producing results. Enroll at once. Prospectus mailed on request.

Dr. Alvin T. Grove, Business Director.

B. F. Keith's Circuit— United Booking Offices (Agency)

A. PAUL KEITH

President

E. F. ALBEE

Vice-President and General Manager

For Booking Address

S. K. HODGDON

Palace Theatre Building
New York City

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Chauncey Pollack, Ronald Wolf and Clifton Crawford
Direction FRANK EVANS

LADY SEN MEI

Chinese Prima Donna

Personal Direction NORMAN JEFFRIES

BRENDA FOWLER

In "THE HYPHEN" By ETHEL CLIFTON

HARRY WEBER

Presents

HERMINE SHONE

Valerie Bergere & Her Co.

Presenting LITTLE CHERRY BLOSSOM
TIME ALL FILLED

DIANE D'AUBREY

"The Girl with the Million Dollar Eyes"

NOW IN VAUDEVILLE

Direction H. B. MARINELLI

MAY NAUDAIN

IN VAUDEVILLE

Under direction EDWARD S. KELLER

LOUISE DRESSER

VAUDEVILLE TOUR

Direction of JENIE JACOBS

SYLVIA JASON

With Harry Tighe in Vaudeville

ELSIE WILLIAMS

In Vaudeville

Direction EDWARD S. KELLER

Iowa Falls 6, Mason City 7, 8.
Hartford, Conn. (Cohan and
Harris): Rochester, N. Y. 23-
25.
O.D. Lady 31: N.Y.C. 30-
indef.
O.D. Homestead (S. Z. Poll):
Chgo. 23-25, Indianapolis 30-
Nov. 4, Louisville 6-11.

OTHER Man's Wife (Eastern):
(Lambert Producing Co.):
Warren, Pa. 25, Olean, N. Y.
26, Andover 27, Emporium,
Pa. 28, Bellefonte 30, Al-
toona 31.
OTHER Man's Wife (Gaskell
and MacVitty): Conn., Neb.
25, Alliance 27, Crawford 28.

Deadwood, S. D. 30, Lead 31,
Rapid City Nov. 1, Pierre 2,
Highmore 3, Huron 4.
OTHER Wife (Vaughn Glasser):
Indianapolis 23-25, Louisville
30-Nov. 4, Nashville 6-11.
PAIR of Queens (H. H. Fra-
zer): Joliet, Ill. 23, Ottawa
26, Clinton, Ia. 27, Iowa City

28, Rock Island, Ill. 29,
Princeton 30, Dixon 31.
PATTON, W. B. (Frank B.
Smith): Boone, Ia. 27,
Cherokee 28, Hennes 29, Mar-
cus 30, Le Mars 31-1.
PEG o' My Heart: Newark,
N. J. 23-25, B'klyn Nov. 4,
N.Y.C. 6-11.
PENALTY of Sin: Detroit 23-
28, Chgo. 30-Nov. 4, St. Louis
6-11.
PIERROT the Prodigal (Win-
throp Ames): N.Y.C. Sept. 6
-indef.
POILU, Le (Lucien Bouheur and
Messrs. Shubert): N.Y.C. 9
-indef.
POLLY ANNA (Jos. Brooks and
Geo. Tyler): N.Y.C. Sept.
18-indef.
POTASH and Perlmutter in So-
ciety (A. H. Woods): Balto.
23-28, Washington 30-Nov. 4,
Phila. 6-25.
REBECCA of Sunnybrook Farm
(Gaskell and MacVitty): Ne-
braska City, Neb. 25, Platts-
mouth 26, Holton, Kan. 27,
Manhattan 30, Adeline 31,
Salina Nov. 1, McPherson 2,
Dodge City 3, Larned 4.
RICH Man, Poor Man (George
Broadhurst): N.Y.C. 5-indef.
RIO Grande (Chas. Frohman,
Inc.): Phila. 23-28, White-
fish 29, May 30, Klam and Er-
langer: Niagara Falls, N.
Y. 25, Perry 26, Warsaw 27,
Binghamton 28.
ROLLING Stones (Clark Ross):
Worcester 23-28, Phila. 30-
Nov. 4.
SHEPHERD of the Hills (Gas-
kell and MacVitty): Gop-
sales, Tex. 25, Victoria 27,
Hallettsville 28, El Campo 30,
Wagle Lake 31, Brenham Nov.
1, Hempstead 2, Navasota 3,
Beaumont 4.
SEVEN Chances (David Belas-
co): N.Y.C. Aug. 18-indef.
SILENT Witness (H. H. Fra-
zer): Boston Sept. 27-Oct.
28.
SKINNER, Olla (Chas. Froh-
man, Inc.): N.Y.C. Sept. 18-
Oct. 28, Phila. 30-Nov. 11.
SOTHERN, E. H. (Messrs. Shu-
bert): Prov., R. I. Nov. 6-8.
STAHL, Rose (Chas. Frohman,
Inc.): Balto. 23-28, Roches-
ter 30-Nov. 1, Buffalo 2-4.
STARR, Frances (David Belas-
co): Cleveland 23-28.
SUNNY South (J. C. Rock-
well): Lewiston 23, Altoona 25,
Houtensdale 27, Altoona 28,
Barnesboro 30, Blairville 31,
Taylor, Laurette (Klaw and
Erlanger and Geo. C. Tyler):
Pittsburgh 23-28.
TELLEGEN, Lou (Garrett Pro-
ducing Co.): Pittsburgh 23-
28.
TEMPEST, Marie (Messrs. Shu-
bert): B'klyn 23-28: Boston
30-indef.
T E X A S (Jake Lieberman):
Boston 23-28, Worcester 30-
Nov. 4, Phila. 6-11.
TREASURE Island (Chas. Hop-
kins): N.Y.C. 21-indef.
TRICK, Sir Herbert: Boston 18
-indef.
TURN to the Right (Winchell
Smith and John Golden):
N.Y.C. Aug. 17-indef.
TWIN Beds (A. S. Stern and
Co.): St. Paul 22-25, Minne-
apolis 26-28, Marshall Nov. 1,
St. Cloud 2, Fargo, N. D. 3,
Grand Forks 4, Winnipeg,
Man., Can. 6-8.
UNCHASTED Woman (Oliver
Morosco): Chgo. Sept. 30-
indef.
UNCLE Tom's Cabin (Wm.
Kibbie): Elgin, Ill. 25, Mc-
Call 26, Ottawa 27, Stretcher
28.
UNDER Sentence (Selwyn and
Co.): N.Y.C. 3-indef.
UPSTAIRS and Down (Oliver
Morosco): N.Y.C. Sept. 25-
indef.
WALKER, Stewart Portman-
teau Theatre Co.: Rochester,
N. Y. 30.
WARFIELD (David Belasco):
N.Y.C. 10-Dec. 2.
WASHINGTON Square Players:
N.Y.C. Aug. 30-indef.
WASHINGTON Square Players:
Washington 30-Nov. 4.
WELCH, Joe (M. Jacobs):
Pittsburgh 23-28, Cleveland,
O. 30-Nov. 4, Toledo 6-11.
WHAT'S Your Husband Doing?
(Jos. Brooks): Chgo. Sept. 25
indef.
WHERE the Rooster Crows

(Rush and Andrews): Chgo.
9-indef.
WHICH One Shall I Marry?
(J. J. Howard): Omaha 23-
25, Webster, Ia. 26, Iowa
Falls 27, Waterloo 28, Chgo.
30-Nov. 4, Indianapolis 6-11.
WILLIE the City Sleazebag
(Clifford): Balto. 23-28, Phila.
30-Nov. 4, Atlantic City, N. J.
6-8, Trenton 9-11.
WOMAN He Married (Edwin
Spiegel): Louisville 23-28,
Nashville 30-Nov. 4, Mem-
phis 6-11.
PERMANENT STOCK

BAKERSFIELD, Cal.: Opera
House.
BAKERSFIELD, Cal.: Parra's
BALTIMORE, Md.: Colonial.
BOSTON: Jewett.
BRIDGEPORT, Conn.: Lyric.
BROOKTON, MASS.: Hatha-
way.
BROOKLYN: Fifth Avenue.
DENVER: Deham.
DES MOINES, Ia.: Princess.
EDMONTON, Alta., Can.: Em-
pire.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Texas Grand.
EVANSVILLE, Ind.: Majestic.
FARGO, N. D.: Orpheum.
FREDRICK, Ill.: Orpheum.
FRESNO, Cal.: Vaudeville.
FT. WAYNE, Ind.: Temple.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
KANSAS CITY: Willis Wood.
KAWENOCK, Mass.: Colonial.
LONG BEACH, Cal.: Empress.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LOS ANGELES: Belasco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MT. VERNON, N. Y.: Play-
house.
NEW BEDFORD, Mass.: New
Bedford.
NEW HAVEN, Conn.: Hy-
perion.
NEW YORK CITY: Elamere.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Lincoln.
NEW YORK CITY: Sucoor.
OAK PARK, Ill.: Olla Oliver.
OAKLAND, Cal.: Orpheum.
OGDEN, U. S.: Alhambra.
PATERSON, N. J.: Empire.
PITTSBURGH: Empire.
PORTLAND, Ore.: Baker.
READING, Pa.: Orpheum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigram.
SAN JOSE, Cal.: Victory.
SEATTLE: Orpheum.
SIOUX CITY, Ia.: Grand Opera
House.
SOMERVILLE, Mass.: Somer-
ville.
SPOKANE: American.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Imperial.
ST. LOUIS, Park.
ST. LOUIS, Players.
ST. PAUL: Shubert.
UNION HILL, N. J.: Hudson.
WASHINGTON, D. C.: How-
ard.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
YONKERS, N. Y.: Warburton.

TRAVELING STOCK
CHICAGO: Youngstown, O.
23-25.
DAVIS, Walter (Adam W.
Friend): Seneca Falls, N. Y.
23-25.
DESMOND, Ethel: Bayne, La.
22-25.
EDWARDS, Mae: Ferris Falls,
Minn. 23-25.
HARPER, Irene: Bay City,
Mich. 8-Nov. 5.
NEW York Musical Stock:
Cawaga, N. Y. 23-25, Her-
kimer 26-28.
OPERA AND MUSIC
ABARBANELI, Lina (John
Corti): N.Y.C. Sept. 11-in-
def.
ALONE at Last (Messrs. Shu-
bert): Chgo. 15-indef.
BIG Show (Chas. Dillingham):
N.Y.C. Aug. 31-indef.
BLUE Paradise (Messrs. Shu-
bert): B'klyn, Nov. 6-11.
BLUE Paradise (Messrs. Shu-
bert): Chgo. Sept. 17-indef.
BOSTON National Opera Co.:
Rochester, N. Y. 27-28.
BRINGING Up Father in Pol-
itics (Gus Hill): Atlantic

City, N. J. 23-25, Trenton 26-
28, Camden 30-Nov. 4, Phila.
6-11.
BRINGING Up Father (Gird
Williams): Gettysburg, Pa.
25, Waynesboro 26, Cham-
bersburg 27, Harrisburg 28,
Sunbury 30, Elmira, N. Y.
31, Binghamton Nov. 1, Oswego
2, Sayre, Pa. 3, Ithaca, N.
Y. 4, Seneca Falls 6, Au-
burn 7, Cortland 8.
CENTURY Girl (Chas. Dilling-
ham and Florenz Ziegfeld):
N.Y.C. Nov. 2-indef.
ELTINGER Julian (A. H.
Woods): Cinl. 23-28, Hamil-
ton 29, Detroit 30-Nov. 4,
Cleveland 6-11.
FIELD, Lew (Messrs. Shu-
bert): Cinl. 23-28.
FOX and Stewart (C. J. Gold-
enberg): Richmond 23-28,
Washington 30-Nov. 4, Balto.
6-11.
GIRL from Brazil (Messrs. Shu-
bert): Phila. 23-indef.
GO to It (F. Ray Comstock):
N.Y.C. 24-indef.
HER Soldier Boy (Messrs. Shu-
bert): Boston 23-Nov. 4.
HIP Hip Hooray (Chas. Dil-
lingham): Phila. 14-Nov. 1.
HITCHCOCK, Raymond (Chas.
Dillingham): N.Y.C. 3-indef.
HYAMS and McIntyre (Perry
J. Kelly): Chgo. 8-29.
KATINKA (Messrs. Shubert):
Cleveland 23-28.
MISS Springtime (Klaw and
Erlanger): N.Y.C. Sept. 26-
indef.
MONTGOMERY and Stone
(Chas. Dillingham): St. Louis
22-28.
MUTT and Jeff's Wedding (Joe
Pettinelli): Cleveland 23-25,
Toledo 30-Nov. 4, Detroit
6-11.
POM-POM (Henry W. Savage):
Oscar Rapids, Ia. 25, Des
Moines 26, Lincoln, Neb. 27,
St. Joseph, Mo. 28, Kansas
City 29-Nov. 4.
PRINCE of Pilsen (Perry J.
Kelly): Holyoke, Mass. 25,
Northampton 26, North Ad-
ams 27, Pittsfield 28, King-
ston, N. Y. 30, Albany 31,
Nov. 1, Glens Falls 2, Rut-
land, Vt. 3, Burlington 4.
PRINCESS Pat (John Corti):
Chgo. 1-indef.
SERENADE, The (Walker and
Stevens): Fayetteville, N. C.
25, Columbia, S. C. 26-27,
Asheville, N. C. 28, Green-
ville 30, Spartanburg 31, C.
31, Charlotte, N. C. Nov. 1,
Tarboro 2, Richmond, Va. 3-4.
SHOW of Wonders (Messrs.
Shubert): N.Y.C. 26-indef.
SO Long Letty (Oliver Moros-
co): N.Y.C. 25-indef.
SYBIL (Chas. Frohman, Inc.):
Phila. Sept. 25-Oct. 28, Bos-
ton 30-indef.
VERY Good Eddie (Marbury
Comstock): Boston Aug. 14-
indef.
VERY Good Eddie (Marbury
Comstock): N.Y.C. 23-25.
WHEN Dreams Come True
(Contis and Tennis): Peter-
boro, Ont., Can. 25, Ind-
say 26, Midland 27, Parry
Sound 28, Sudbury 29, North
Bay 31, Barrie, Nov. 1,
Guelph 2, Galt 3, Brantford
4, St. Catharines 6, Wood-
stock 7, Chatham 8.
ZEPHYRUS Follies of 1916
(Florenz Ziegfeld): Boston Sept.
18-Oct. 25.

MINSTRELS
FIELD, Al. G.: Tallahassee,
Fla. 25, Pensacola 26, Mo-
bile, Ala. 27-28, New Or-
leans 30-Nov. 4, Lake Charles
6, Beaumont, Tex. 7, Galves-
ton 8.
O'BRIEN, Nell (Oscar F.
Hodge): Topeka, Kan. 25, St.
Joseph, Mo. 26, Des Moines
27, Keokuk, Ia. 28,
Burlington 29, Ottumwa 30,
Quincy, Ill. 31, Belleville
Nov. 1, Louisville, Ky. 2-4.
MISCELLANEOUS
DIAGHILEFF'S Ballet Russe:
N.Y.C. 16-indef.
LLOYD, Thomas Elmore: Zan-
N. D. 25, Halliday 26, Wen-
ner 27, Dunn Center 28, Bis-
marck 30, Hazelton 31.
THURSTON the Magician (Jay
Klink): Chgo. 23-28, St.
Louis 30-Nov. 4, Kansas City
6-11.



LETTER LIST



For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters which will be re-registered on receipt of 12 cents. Letters still to be personally delivered also on written orders or re-forwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Bucklin, Margaret.
Carlton, Nina, Miss Carothers.
Ruby Craven.
Davis, Florence, Muriel De
Laure, Dana Desboro.
Eby, Hazel.
Pink Marie, Florine Farr.
Leona Francis, Mrs. A. Frankel.
Graham, Kitty.
Haines, Lewis, Mrs., Florence
Oliver Hart, Georgia Harvey.
Jane Haven, Gene Hendrick.
Mrs. Kenneth Hunter.
Jarrette, Yvonne, Florence
Johns, Mildred Johnson, Bertha
John.
Kirksmith, Margaret, Kitty
Kyle.
Lynch, Sadie.
Mack, Anne, Anna Marie.
Mrs. Anna Marshall, Mary Mat-
thew, W. B. Millison, Mabel
Montgomery.

Noble, Nelda, Beatrice Noyes.
Page, Mildred, Maude Powell.
Pauline Powers.
Renaud, Viva, Adele Rieck.
Constance Rieck.
Saunders, Elsie, Laura Saw-
yer, Ruth Sheppard, Grace
Sherwood, Mrs. Sinclair, Mrs.
Jennie Stewart, Miss Stark.
Tewksbury, Violet A., Anne
C. Turner.
Wald, Mrs. John, Jessie Wat-
son, Loretta Wells, Margot Wil-
liams.

MEN

Alkin, Tom, Carl Anthony.
Berah, Albert E., C. A. Berg-
strom, William H. Bevans, D.
W. Blauvelt, James A. Boswell,
James J. Brennan, C. A. R.
Bickert, Lorraine Buchanan,
Clark, Frank C., L. Clark,
W. W. Cole.

Deane, Edward, James De-
vine, Irving Dillon, Edouard
D'Oise, Henry K. Duffy.
Ergenton, Joseph.
Foraythe, Will S.
Grew, William.
Hanlon, Daniel E., Gilman
Haskell, Hutton and Bradford,
Monroe Hopkins, George F.
Hopper.
Jackson, J. F. T. Jameson.
Kent, Bruce, Baxton Kline, A.
Knapp, Charles Kuebler.
Lynch, Edward.
McCurry, J. Gerald Malony.
Neach, Willard.
Price, Arthur J.
Roberts, Hans, Robert Rob-
son, Gordon Ruffin.
Selter, Philip, John M. Stahl,
James Stevens.
Varney, Edwin.
Wood, Britt.



MOTION PICTURES

THE MIRROR Motion Picture Department, Established May 30, 1908



THE importance of the photoplay author is discussed in a recent issue of a house organ published by one of the leading film companies, and the writer remarks succinctly that "the day of the author is still to come." Which suggests that, generally considered, the writer of screen dramas has not really been given the credit he deserves.

A prominent novelist and author of multiple-reel productions of high quality asserted not long ago that in order to obtain the necessary material for future films of merit, the producers would be obliged to deal with writers upon a royalty basis.

It is generally admitted that the day is past when successful motion pictures could be constructed from any sort of material, gathered haphazard. The public has been educated to expect something better and it is probable that, as the writer already quoted concludes in his address to exhibitors, "Not today, perhaps, but surprisingly soon, your patrons will be lining up at your window because you are showing a screen-play by an author whose name is a guarantee of popular quality."

The principal contention is that the author, to become a box office asset, must have made his name in the films; that is to say, he must be a successful picture dramatist. It is admitted that the clever short story or novel writer is not infrequently unsuccessful as a scenarioist. And it is probably true that the best—or at least the most popular—photoplays, with a few notable exceptions, have been written by men and women who had no previous standing as writers.

All of which would indicate that there is a "subtle something" about screen authorship that necessitates a special sort of training and the possession of what may be termed a "knack" that has little in common with the requirements of a fiction writer or "legitimate" playwright.

The evidence on every hand that exhibitors are developing more and more the qualities that make for success in showmanship may be attributed largely to the spirit of organization that has pervaded their ranks in recent times. Scarcely a month passes which does not mark the formation of some new exhibitors' body, usually affiliated with the National League, and the result is almost immediately made manifest in the improvement of local conditions, and a consequent increase in business and advance in the methods of exhibition.

The exhibitor has also been aided greatly by many of the producing organizations. Several of the larger companies conduct regular campaigns of education in the art of showmanship which have proven invaluable.

The exhibitor is the last man to handle the films, but he is far from being the least important. He it is who comes into direct contact with the public and who should know best what that public desires in the way of pictures.

The producer may learn much from the exhibitor and intelligent co-operation and exchange of ideas, together with the right sort of organization, will bring the industry to a still higher plane. There is much still to be done. The exhibition of photoplays is not as equably distributed over this country as one might suppose. There are towns and cities which seem to lack sufficient picture theaters to accommodate even a small percentage of the population; others appear to be overcrowded with them. Perhaps a little investigation on a systematic basis would explain this seeming discrepancy. Possibly there is need of a little judicious education for the public of some of those communities where the films do not seem to flourish as they should.

to be pleased at the prospect of several companies turning out the same picture at once.

Variety is the spice of life. It is proverbial that Shakespeare never repeats.

One notable fact in connection with a recent photoplay by a man who, presumably, is not accustomed to writing for the screen, but who won first prize with his script in a contest held at a great university, was its scholarliness. It is assumed that the author prepared the subtitles and also had a hand in the direction to the extent at least of seeing that the costuming and scenic investiture were correct. This may or may not be; the director of this picture, as well as other directors in the same

ers that the most fearful things occur. There should be a law against original verse being interspersed, unless it has been first approved by a real poet—or at least a versifier. To quote the immortal bard, generally speaking, the "offense is rank—it smells to heaven."

The censors of motion pictures in Portland, Oregon, are renewing their efforts to embarrass the exhibitors, according to report, and the scissors of the arbiters of films will be active henceforth. Even the news pictures are to be slashed, all accident and disaster scenes being deleted, together with war views showing horses being injured or driven beyond their limits of endurance. There are something like eighty censors on the board. Heretofore the municipal authorities have attended to the inspection of theaters, but now these eighty members will be employed in this capacity as well. There seems to be a deep-seated conviction on the part of the censorial body that motion picture exhibitors and producers are conscienceless in their business. All the contrary evidence, all the arguments that have been advanced to prove the fallacy of censorship seem to be unavailing in Portland. It is obvious that some sort of powerful organization to combat the machinations of those who would determine what the people shall and shall not see, is necessary in Oregon—something more pow-



HELEN WARE AND THOMAS SANTSCHI READY FOR A SCENE IN "THE GARDEN OF ALLAH."

It is probably not to be expected that ethics shall be accorded a great deal of consideration in business where competition is keen and the race is to the swift. But it does seem rather too bad that any concern of importance in the producing world should deliberately adopt imitative methods to confound the other fellow. As Dogberry remarks, "comparisons are odorous"—but will the exhibitor and the photoplay-goer be particularly interested in comparing the heroes and heroines of rival companies in the same productions and determining upon their respective merits? There is a danger that, in the effort to come out ahead or at the same time as his competitor, the producer may resort to undue haste and thereby seriously mar his output. Also, it makes for waste and lost motion. While diligently bent upon getting out a picture version of the same story as that selected by his rival, the producer might be better employed in producing something entirely different.

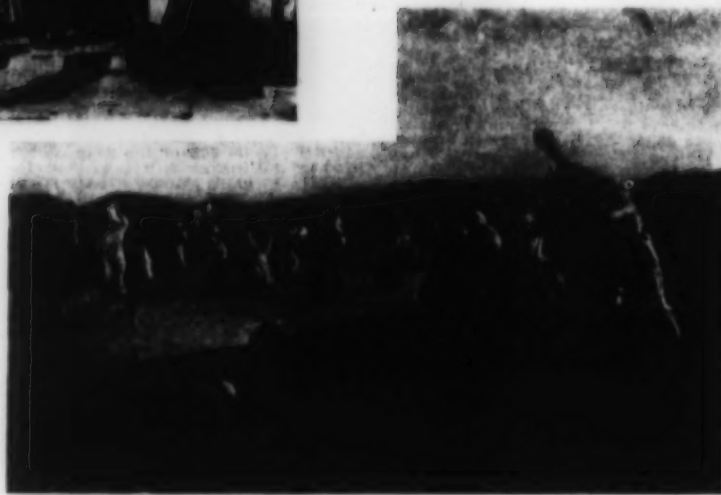
Imitation is the sincerest form of flattery; it also indicates a lack of original thought. Why imitate? Why not develop an individuality; something that the other fellow has not and can not get? The public is not at all certain

company, is noted for his accuracy. But, at the same time, a director can scarcely be expected to know everything and it is not at all remarkable that absurd mistakes and anachronisms are occasionally permitted to creep in. Especially is this true in the matter of subtitles and inserts. Here is where the hand of the scholar makes itself felt. It is by no means necessary that pictures should be rendered pedantic, but they should at least be correct. Few of the pictures by leading producers thus offend, though lapses have been noted in the best of them. And, by the way, it is in poetical inserts or lead-

erful than anything existing there. In gratifying contrast is the recent action of the San Francisco supervisors in passing an ordinance which has long been essential to the success of the photoplay business, doing away with the censorship board altogether. The film exchanges of the city are to co-operate with the city officers in maintaining the high quality of pictures exhibited after the ordinance goes into effect.

Verily, though the states of Oregon and California are contiguous, there is a very considerable difference in existing conditions.

ADAM HULL SHIRE.



REHEARSING A DESERT SANDSTORM SCENE IN SELIG'S "THE GARDEN OF ALLAH."

PREPARES TO FIGHT INIMICAL FILM LEGISLATION

Committee of National Association Puts Its Machinery in Motion from Coast to Coast

Legislation affecting the motion picture business is at the present time a subject of paramount importance with the National Association of the Motion Picture Industry and its agencies in various states from the Atlantic to the Pacific are in operation to the end that the legislative committee of the organization shall have its activities as adjusted as to run with precision.

William M. Seabury, general counsel of the association, has been receiving upward of a hundred letters a day from persons interested in civic and welfare work who regard the films as a great national force. Aid and suggestion have been offered by men and women in all walks of life including lawyers, college professors, school teachers, merchants, bankers, traveling men and even children.

Typical of some of the messages is that of Mrs. Millie R. Trumbull, of Portland, Secretary of the Oregon Child Labor Commission and member of the National Advisory Committee of the National Board of Review. "I have great faith in the motion picture possibilities for good, and there is no limit to its value in the field of social service. It is doing more to awaken the conscience of the indifferent—in the church, among the educators, among officials to whom we are entrusting the enforcement of laws—than we social workers have been able to accomplish in the last fifty years. I welcome the opportunity to work with you."

Mr. Seabury, who is chairman of the committee on legislation, is a high authority on the statute laws of the various States and the task that he and his co-workers, inside and out of the National Association, have set themselves to do appears to be the organization in its broad, constructive purpose. The Legislative Committee is planned to be relatively big and as powerful as the association of which it is a part. It will cover every State, city, town, and hamlet in the United States. It will be a specialized intelligence department, and a legal division drawing upon the best talent in legislative and in general law. It embodies a big national idea, too, that appeals to thousands.

With William M. Seabury at its head, this body is composed of Alfred Hamburger, theatrical manager, of Chicago; Richard A. Howland, Metro Pictures Corporation, New York; Peter Jupp, Detroit; Ernest Hornsman, Boston; James B. Clark, A. F. Tugwell, Los Angeles; Paul Cromelin, Cosmopolitan, New York; Walter W. Irwin, Greater Vitaphone, V. L. S. E., Inc.; Louis Levine, Regent Theater, Brooklyn; Lee Deha, National President of the Exhibitors' League of America; P. A. Powers, Universal Film Mfg. Company, New York; Hiram Abrams, Paramount Pictures Corporation; Maurice Choyinski, Newberry Theater, Chicago; Charles Phillips, Milwaukee; W. Stephen Bush, New York; Nicholas Power, Nicholas Power Co., New York.

"I regard the committee as perhaps the most important body in the Association," says Mr. Seabury, "and it is comprised in part of members of the Association, and in part of advisory members of the committee, who are not members of the Association, but who in some instances are lawyers representing the important film interests, and in other instances prominent club women and others interested in social and public welfare work."

The lawyers who have consented to act in an advisory capacity include the best talent that has been turned to the service of the great film corporations: Gabriel Heas, Albert H. T. Bausch, Nathan Vidaver, Samuel Field, James Cowden Meyers, Walter N. Seligsberg, Bainbridge Colby, J. Robert Rubin, Arthur S. Friend, Siegfried Hartman, Arthur Butler Graham. Among the women who will work with the intelligence and guidance of fruitful experience are Mrs. Mary Norton, of Minneapolis, Chairman of the Special Committee on Motion Pictures of the General Federation of Women's Clubs, and Mrs. Florence Colpitts, and Mrs. Gertrude Springer, of New York, both members of the Review Committee of the National Board.

"Among the objects and purposes of the legislative committee of the National Association," says Mr. Seabury in summing up, "is the effort which the committee will make to oppose the enactment of legislation harmful to the industry, and to discuss and formulate legislation which may tend to benefit the industry."

This will be approached not only from the standpoint of the industry itself, but from the standpoint of public welfare as well. There is much that a legislative committee of this kind can do. It can endeavor to bring about uniformity in existing legislation in the various States throughout the country, particularly in matters relating to municipal ordinances, fire regulations, building regulations, and other matters of this kind.

"Its recommendations will receive the earnest consideration of the Directors of the Association, and it is hoped that the extensive preliminary work which involves investigations and research will be done by this committee for the substantial benefit of the motion picture industry and the public at large."

ESSANAY COMEDIES PLANNED

Harry Watson, Jr., Engaged; "Return of Eve" Starts Off Well

A line of one and two-reel comedies is being planned by George K. Spoor, president of Essanay, for release on the Kleine-Essanay-Kellogg service and Harry Watson, Jr., has been engaged, the comedian, has already been engaged. Others are to follow.

Mr. Watson already is at the Essanay studios in Chicago and will begin work on the "Return of Eve" at once. The "Misadventure of Mopsy" will be continued. Mr. Watson has a brand new line of comedy, however, which is declared to be better than anything he has yet produced.

The feature "The Return of Eve," Essanay's feature, the second release on the new service, is reported to be enjoying strong first runs in nearly all the large cities. Inquiries concerning "The Prince of Graustark" are coming in to the branch offices. It will be obtainable November 6. It features Bryant Washburn and Marguerite Clayton with Ernest Maupain and Sydney Alinsworth.

Into the "Norway of America," the inland water route to Alaska and the last land of romance in North America, Essanay camera men have been forcing their way for the past five months, encountering varied dangers that scenic films might be obtained. Now 20,000 feet of this film, picturing natural beauties in localities never before photographed, has been received at the Essanay laboratories. This will be compressed to half length and issued as ten 500-foot educational films with Wallace A. Carlson's animated Nooz Pictorial and other half reel releases.

SELIG ACTIVITIES

Sarah Bernhardt Shown in "Tribune"; Red Seal Plays are Popular

In Selig Tribune No. 84, released by General Film, Madame Sarah Bernhardt is shown arriving in America. Views of President and Mrs. Wilson at Indianapolis, Ambassador Gerard and Mrs. Gerard's arrival from Germany, Mexican border scenes, etc., are other features of interest.

The Red Seal photoplays from Selig, released through the Kleine-Edison-Selig-Essanay exchanges, featuring Kathryn Williams, are reported as being very popular at present; the same applies to the films in which Grace Darmond was starred.

The Selig special release, "World's Baseball Series, 1916," is in demand generally, it is stated.

MARY PICKFORD BROCHURE

An attractive booklet has just been issued by Artercraft Pictures Corporation and the Mary Pickford Film Corporation as an aid to exhibitors in exploiting the Mary Pickford productions. It is written by Wells Hawks and is entitled "How to Handle Mary Pickford Pictures." As a frontispiece is a portrait of "Little Mary" with a letter to exhibitors over her signature. The burden of the suggestion conveyed by the booklet is "Make Your House a Mary Pickford House." It is finely printed and artistically arranged.

EUGENE W. CASTLE, for three years cameraman for the Mutual Weekly at San Francisco, has just left New York on a two years' assignment on which his instructions are to cover everything of scenic, industrial, educational, and human interest in California, Washington, and Oregon.



LOUISE HUFF AND JACK PICKFORD, In Famous Players' Film Version of "Seventeen."

PATHE FASHIONS POPULAR

Florence Rose Pictures Going Big All Over the Country

Some of the largest motion picture theaters in the country are showing Pathe's Florence Rose fashions and so great is their popularity that each volume is eagerly awaited. The Strand, New York, Metropolitan, Cleveland, and houses of that class are booking the fashion pictures and every print is working continuously.

"Our pictures are made by people who understand the problems of the exhibitor and of the woman who wants to be well-dressed. We are proving every day that we are carrying out our ideals," says Miss Rose.

All the world loves a lover and the bride who radiates happiness all through Number Six, the next release of the Florence Rose Fashion film, is well worth seeing. The big reason for the smile of happiness that ever plays around her pretty mouth and calls out the dimples is that the role on the screen is just a dress rehearsal, as it were, for a similar role to be played in reality this month, and the bridegroom who smiles so broadly from the screen is the fortunate man.

Beautiful Florence Reuttl, who plays Betty, the heroine, in the Florence Rose Fashion pictures, is the maid of honor at the wedding. Every man, woman and child in the audience cannot help but feel that he or she has actually taken part in the festivity.

What the women will wear this Winter is shown in the Florence Rose pictures. In this release, there are many dainty dresses of chiffon and crepe de chine. Morning dresses in serge with an unusual combination of satin. Luncheon frocks particularly remarkable for the original way in which for is introduced. Dressy afternoon hats, a beautiful wedding gown showing many new features originated by Florence Rose.

VICTORIA FORDE, the clever little leading lady, who played opposite Tom Mix in many Selig Western plays, recently wrote, directed and played the lead in a Selig comedy. This comedy is entitled "When Cupid Slipped," and will be released Saturday, Nov. 11, in General Film Service. Miss Forde assumes an entirely new role, that of a simple-minded cook in a cheap restaurant.



DUSTIN FARNUM AND WINIFRED KINGSTON, In "A Son of Erin," Pallas-Paramount Feature.

INCE PREDICTS PROSPERITY

Future of Films Secure Says Triangle-Kay Bee Director General

Thomas H. Ince, back at work as director-general of the Triangle-Kay Bee plant at Culver City, Cal., after an absence of nearly five months, which he spent in New York, Chicago and other Eastern cities, predicts a new and greater era of prosperity for the motion picture business and asserts that it is at hand.

That the public is not tiring of motion picture plays, but, on the other hand, is daily becoming more firmly attached to them, strikes the keynote of Ince's remarks concerning his trip. He left Los Angeles last May primarily to direct the national showing of his peace spectacle, "Civilization," but for the past two months has been devoting a considerable portion of his time to directorial conferences affecting the affairs of the Triangle. He says:

"I have heard all these rumors about the motion picture industry being on the toboggan, and I cannot say too emphatically that they are absolutely without foundation. This talk about theaters closing down all over the country is twaddle, too. Of course, the cry of the public is for good plays, and always will be, but that is just what we are trying to supply. And only producers who are willing to foist inferior entertainment upon the public will pass into oblivion. We are going to continue the making of Triangle plays, as before, and our aim will remain that of giving the public the best that money and brains can create."

The laboratory at the new Ince-Triangle plant in Culver City was completed this week and is now in active operation. It is occupied by a crew of forty-one men, working under the general supervision of Superintendent Al Brandt.

CALIFORNIA'S ROOF ALEAK

Helen Holmes and Company of Mutual Players Strike Wet Weather

Helen Holmes and her Signal Mutual company have been inhospiably received in the Yosemite Valley, where they are filming the new aerial thriller, "A Lass of the Lumberlands."

"They told us," complains Miss Holmes, "that if we would take our camp to the El Portal region, on the south edge of Yosemite National Park, we'd absolutely rid ourselves of the unseasonably cold and gloomy weather round about Arcata and Eureka. They said that not in the memory of the longest and grayer-bearded inhabitant of the Californias had there been anything but lavish warm sunshine and baby-blue sky and heavenly atmosphere there at this time of year."

"Yes, well. We changed to El Portal, and now look you! A regular funeral-day sky. Cold rains, the wettest I ever had anything to do with. Then sleet. Presently a douse of hail. Now a whole lot of snow stuff that looks very beautiful indeed from the open fireside of a sitting room window but wasn't requested by us at all. And it doesn't make any film to have the shocked assurance of the natives that never before was bad weather known at Yosemite's gateway at this time of year. I think Mother Nature ought to get busy and patch her roof, or something."

WOODS BOOKING "CIVILIZATION"

"Civilization," the Thomas H. Ince motion picture spectacle, is now being booked by A. H. Woods throughout the State of New York. George F. Miller is in charge of the bookings.

CHARLES B. FROST, motion picture editor of the Pittsburgh Dispatch, and his bride, who are on their wedding journey, visited the Metro offices last week and from there went to the Rolfe studio, where they met B. A. Rolfe, Ethel Barrymore, Mr. and Mrs. Sidney Drew, and Mabel Taliaferro.



Sarony, N. Y.

ENID BENNETT.

A New "Find" of Thomas H. Ince for Triangle-Kay-Bee Pictures.

WESTERN VITAGRAPHERS BUSY

Edith Storey and Antonio Moreno To Appear In Seven Big Productions

Following the production of "Money Madness," from the book by Hamlin Garland, Edith Storey and Antonio Moreno, greater Vitagraph stars, will appear in six other pictures which it is stated will be equally as big in theme and treatment.

During the stay of these Vitagraph stars in California, William Wolbert, whose genius as a director has been established by his splendid production, entitled "The Last Man," will produce "Aladdin from Broadway," from the book by Fred Isham, "Captain Sunlight," from the novelette by Cyrus Townsend Brady, who wrote "The Isle of Regeneration" and other successes; "The Captain of the Gray Horse Troop," by Paul West; "Cavanaugh, the Forest Ranger," by Hamlin Garland; "The Magnificent Meddler," from the original scenario by Lawrence McCloskey, and "The King of Diamonds," from the story by Edward L. Ballou.

The Western Vitagraph players will be entirely at the disposal of Director Wolbert for the selection of his casts to support Edith Storey and Antonio Moreno. William Duncan, whose splendid work in recent Vitagraph releases is winning him thousands of admirers, will be cast in important roles; as will Mary Anderson, Otto Lederer, George Holt, George Kunkel, and Jack Moore.

In addition to these large productions, Director David Smith will continue to turn out single reel comedies and Broadway star features.

SERIALS GRIP BUTTE

It is reported that serial pictures are now very popular in Butte, Mont., where practically every theater devoted to films is running a picture of this description. Among those being shown are "The Grip of Evil," "Who's Guilty?", "Crimson Stain," while "The Shielding Shadow" is expected.

GAIL KANE, Muriel Ostriche, Arthur Ashley, and Montagu Love are in the all-star cast of "The Men She Married," a Brady-made World Film photoplay to be shown shortly.



SCENE FROM "A LASS OF THE LUMBERLANDS," MUTUAL SERIAL.

GEORGE BEBAN TO STAY WITH MOROSCO-PALLAS FORCES

Delineator of Italian Characters, Re-engaged by Company, Goes to West Coast

Morosco-Pallas has signed George Beban, the well known delineator of Italian character roles, for a long term contract and he has gone West to take up his work at the Los Angeles studios of the company.

The engagement of Mr. Beban was effected by Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation and marks the first stellar addition to the Famous Players-Lasky-Morosco-Pallas companies since their combination announced recently.

Since Mr. Beban's last appearance on the screen in the Oliver Morosco subject, "Pasquale," many requests have been received from Paramount exhibitors and patrons throughout the country for his reappearance on the program which resulted in a new contract of long duration between the producers and the star. Among his other screen triumphs which are being booked through Paramount exchanges in this country are "The Italian" and "The Alien."

The initial Beban production under the

new contract will be an Italian character subject written by himself in collaboration with Lawrence McCloskey. Other subjects of different Latin types will follow.

Shortly after Mr. Beban signed his name on the dotted line, Donald Crisp, who has been connected with D. W. Griffith in an advisory capacity for many years, was engaged to supervise the production of all the Beban photoplays. Mr. Crisp is prominently known as director of many big subjects, including "Ramona."

Accompanying the star on his transcontinental trip was John Clymer, the well-known photoplay author, who has been engaged to collaborate exclusively with Mr. Beban on all his future productions.

A notable gathering of motion picture and theatrical celebrities was at the Grand Central Depot to see him off, including Mr. and Mrs. Carl H. Pierce, Lawrence McCloskey, J. Parker Read, Jr., and a delegation from the Friars Club, who sang the Friars' anthem as the train pulled out. Mrs. Beban also accompanied her husband.

H. A. SHERMAN,
President of Sherman-Elliott, Inc.

NEW TONING PROCESS FOR PATHE SCENICS

Acquire Exclusive Rights to Series of Films Treated in a New Manner

The exclusive rights to a series of pictures treated by a new process of combination toning invented by F. W. Hochstetter and known as the Hochstetter process, have been acquired by Pathe, and it is believed the new treatment may revolutionize present methods.

The pictures to be made under this process will consist of a carefully thought out exposition of the most beautiful scenery in the United States, and will probably be released under the title of "Know America, the Land We Love." The pictures will be made under the auspices of the National Highway Association with the co-operation of Franklin K. Lane, Secretary of the Interior.

Mr. Westgard, who will supervise the taking of all of the pictures, will be remembered as the Director of Transcontinental Highways. The name of the company making these pictures will be the Combitone Pictures Corporation. F. W. Hochstetter and A. L. Westgard are the moving spirits of this organization, which has a paid in capital of \$200,000.

The new process of toning achieves really marvelous results. An ordinary black and white negative is so treated that from five to ten different tones are given to each inch of film, and yet only one toning bath is necessary. The resulting effects are said to be exceptional.

"TRAVELING SALESMAN" FOR THE SCREEN

Famous Players Announces Frank McIntyre in Stage Success—
New Pauline Frederick Play

Frank McIntyre, the celebrated comedian, by an arrangement effected this week will make his debut on the screen under auspices of the Famous Players Company in a screen version of his greatest stage success, "The Traveling Salesman," by James Forbes.

This typical American comedy created a sensation during its engagement at the Liberty Theater, New York, a few years ago, when under the management of the late Henry B. Harris, Mr. McIntyre's inimitable interpretation of the funny drummer was received as one of the most humorous character creations ever contributed to the stage.

"The Traveling Salesman" was considered to possess unusual screen material by many of the larger feature producing companies, who have made frequent and flattering offers to Mr. McIntyre to enact this characterization before the camera. His consent to make his photoplay debut with

the company through which so many of his contemporary stage stars have been introduced to the motion picture public is therefore in the nature of a managerial triumph.

Plans are now in progress at the Famous Players studio for the adequate screening of this laugh success. It is confidently expected by the company that the pictorial and artistic embellishments of the screen version will far surpass the stage presentation of the original production.

This photoplay comedy will appear on the Paramount program during the next few weeks.

The first screen vehicle in which Pauline Frederick is to be presented on the Paramount program since her renewal of contract with the Famous Players Film Company, recently announced, will be entitled "Nanette of the Wilds," written expressly for her by Willard Mack, and that popular dramatist and actor will appear in the production in support of the star.

In the course of this production, Pauline Frederick will return to the screen in a primitive characterization, a type that she has so well exemplified in her previous productions, "Anubey," "The World's Great Snare," and "The Spider." Unlike these former characterizations, however, Nanette's environment is in the Northwest, and the characters with whom she comes in contact and conflict are far different from those whom she met in her screen travels through these former subjects.

A corps of the Northwest mounted police will be utilized in the production of this subject, and the love scenes between Pauline Frederick as Nanette and Willard Mack as O'Brien against the rugged background contained in this story will undoubtedly supply a series of scenes of pictorial and dramatic value. The production will be released on the Paramount program Nov. 27.

SOCIETY AIDS TRIANGLE

Mrs. W. K. Vanderbilt is taking charge of the active committee exploiting Triangle's "Our American Boys in the European War." Miss Anne Morgan, another active member, brings with her the efficient corps of "The American Fund for French Wounded." Miss Elizabeth Marbury is general director, and Nanon Toby publicity manager. Working with the committee are Henry Steiner, of Boston; Joseph B. Thomas and M. M. Palmer, representatives of the field service.

MOLLIE KING WITH PATHE

Plays Lead in "Kick In" and is being Starred in a Serial

Pathe has added another star to its roster in the person of charming Mollie King. Her first Gold Rooster picture will be a pictorialization of the A. H. Wood's success, "Kick In" in which she is being co-starred with William Courtney. She also plays the lead in a serial now being produced by the Astra Film Corporation.

Miss King was formerly with the World Film Corporation, prior to which she had considerable experience on the legitimate stage. Her first performance was as a child with Maxine Elliott in "Her Own Way." As a child actress she also played in "The Royal Family" and "The Little Princess" as well as with Denman Thompson in his vaudeville sketch, "Joshua Whitcomb."

After leaving school, Miss King acted as an understudy for Elizabeth Brice in the musical comedy, "The Winsome Widow," playing the star's part on many occasions. She was then 15 years old. Afterwards she played a season in vaudeville with her sister Nellie, then filled an engagement with the passing show at the Winter Garden, and then supported Sam Bernard in "The Belle of Bond Street."

Miss King comes from a theatrical family.

ARTISTS SEE "CIVILIZATION"

Members of the American Institute of Graphic Arts, which concerns itself with the exploitation of pictorial photography, attended the Park Theater, Columbia Circle, one evening recently to witness the Thomas H. Ince spectacle, "Civilization." This was by way of special recognition of the artistic and pictorial qualities of Mr. Ince's picture. In the making of motion pictures it is not invariably the case that the artistic side of the production receives the attention it should. Members of the American Institute of Graphic Arts are at the present time conducting a great exposition of pictorial photographs, and desired to show their appreciation of Mr. Ince's successful efforts to make his production pictorial as well as dramatic.

NEW TRIANGLE STAR

Carmel Myers, the daughter of Rabbi and Mrs. Isadore Myers, of Los Angeles, has been engaged by Triangle Film Company to appear in pictures under the direction of D. W. Griffith.

The unusual Oriental beauty of the girl attracted Mr. Griffith's attention, and upon testing her aptitude for dramatic expression, he found her possessed of much latent talent. A recent high school graduate in her early teens, Miss Myers has only had a few months' experience in motion picture work, playing minor roles at another studio.

PUBLIC INVITED

Inviting the public to see itself in motion pictures, the World Film advertised in the Washington papers and thereby obtained a "mob" for the scenes in "The Man Who Forgot," with Robert Warwick as star. To render the occasion of further interest, one of the leading picture news companies sent its cameraman to photograph the World Film process of making a moving picture.

WILLIAM ("BILL") DUNN has just returned to the studio after an illness which has held up some scenes in "The Secret Kingdom," the Louis Joseph Vance serial that Vitagraph will shortly release. Thanks to prompt treatment, Dunn is able to continue his work with Charles Richmond, Dorothy Kelly, Arline Pretty and other members of "The Secret Kingdom" cast.



NELL SHIPMAN.
Photo, N. Y.

Nell Shipman has returned to New York after two years of activities upon the Pacific Coast. She will be here to see, for the first time, the "Black Wolf," of which she has the leading feminine role, Lou-Tellegen starring.

The play will be released shortly by Lasky, on the Paramount program.

Miss Shipman's contract at the Lasky Studios was the crowning success in a series of important engagements among the Western studios, she having reached this eminence after playing opposite William Farnum on the Fox program, and being featured in the Vitaphone release of "God's Country and the Woman," and the greater Vitaphone picture of "Through the Wall."

Miss Shipman sacrificed a considerable sum of money at the early part of her career, by refusing to accept engagements on the short programs.

Prominent connections mean more to Nell Shipman than the size of the weekly check, as her income from photoplays, books, etc., is said to be in excess of \$10,000 per year. On two different occasions, she has had an opportunity to star at the head of her own company.

The first was to be featured as "The Mermaid" in the photoplay of the same name, by Captain Peacock, author of "Neptune's Daughter," but she declined on account of the fact that the "Daughter of the Gods" was under way, and the market was then being surfeited with other water pictures. Later, she obtained a release from the Palo Alto Company which had given her a contract to star in plays from her own pen, in order to play "the woman" in "God's Country and the Woman."

Nell Shipman has three feature plays written to suit her own particular personality, which are available with her services. The investigation of certain offers from two prominent New York concerns is the reason for her hurried trip East, and the outcome will decide as to whether the trip is a vacation or merely a change of background.

NEW GAUMONT SERIAL

Another French Detective Story, "The Vampires," Released by Mutual Nov. 24

Gaumont's second detective serial, "The Vampires," will have its first release Nov. 24 through the Mutual Exchanges. The series will appear in nine weekly installments of three reels each. "The Vampires" has never before been shown in America, but exhibitors are not being asked to book a new, unknown series, since "The Vampires" has been remarkably successful both in France and in England.

The first release of the series is called "The Detective's Head." It plunges the spectator immediately into a mystery which is compounded of intrigue, crime and desperate daring. The French are masters of screen detective stories, just as they are of detective fiction, and in "The Vampires" this style of sensational photoplay is seen at its best.

TO APPEAR IN "PANTHEA"

Norma Talmadge's Vehicle Chosen for First Selznick Production

Norma Talmadge will have as her vehicle for first production by Selznick Pictures, the drama "Panthea," in which Olga Petrova scored a success on the speaking stage.

It has been announced that Miss Talmadge would be presented at the head of her own producing company in a film version of David Graham Phillips' novel, "The Price She Paid," but Mr. Joseph M. Schenck, president of the Norma Talmadge Film Corporation, succeeded last week in obtaining motion picture rights to "Panthea" and at once decided to use this powerful drama for his initial presentation of the popular young film star.

Miss Talmadge has begun work on "Panthea." Director Owen has already engaged the greater part of the cast which will include some of the most popular screen players in the East.

FILM STARS BANQUET

The first anniversary of the Parkway Theater, Baltimore, was celebrated Oct. 23 by a banquet after the regular night performance. Among the invited guests were Mary Pickford, Anita Stewart, Adolph Zukor, and William Brady.

METRO'S "ROMEO AND JULIET" SUPERB

Screen Production of Greatest Love Story Leaves Nothing to be Desired

In Eight Parts, Featuring Francis X. Bushman and Beverly Bayne and Produced by Quality Pictures Corporation. Directed by John W. Noble, Edward Elmer, and Rudolph de Cordova. Scenario from Shakespeare's Tragedy by John Arthur, Rudolph de Cordova, and John W. Noble. Released by Metro Pictures Corporation.

Romeo Francis X. Bushman
Juliet Beverly Bayne
Paris, Prince of Verona Horace Vinton
Tybalt John Davidson
Montague Eric Hudson
Capulet Edmund Elton
Mercutio, friend of Romeo Fritz Leiber
Benvolio, friend of Romeo Olaf Skavlan
Tybalt, nephew of Lady Capulet W. Lawson Butt
Friar Laurence, a Franciscan Robert Cummings
Balthasar, servant to Romeo Edwin Borling
Abraham, servant to Montague William Morris
Peter, servant to Juliet's nurse Joseph Bailey
Rosaline Ethel Mantell
Lady Capulet Helen Dunbar
Lady Montague Genevieve Reynolds
Nurse to Juliet Adella Barker

The immortal story of the "star cross'd lovers," as presented by Metro Pictures Corporation in their screen version of "Romeo and Juliet," gains added beauty over and above any stage production that could possibly be made and would seem to have achieved its uttermost as a motion picture.

In this production it has been more clearly than ever before manifested that Shakespeare can be successfully translated to the screen, and even in the absence of the spoken word, save that which is supplied in leaders, prove highly entertaining and impressive.

Exceeding care in details, the selection of extremely beautiful settings, intelligent, even masterful, direction, superior photography, costuming, lighting, and lastly, acting of a quality rare even in these days of advanced photoplays, render "Romeo and Juliet" a picture that deserves to rank with the classics.

Beverly Bayne betrays an art that is greater than might have been expected. In the face even of her many fine interpretations, she brings to the role of the unhappy daughter of the Capulets a charm and sweetness which stamps her as a dramatic actress of the first order. Francis X. Bushman is not an ethereal type of Romeo, but his appearance is most agreeable and he

evidences a thoroughly artistic conception of the requirements of the role. There are moments when he rises to heights, and indeed both the leading players portray their parts with a dignity and finish that is in strict keeping with the general high tone of the production.

The cast is a large one, and there are no members who offend either by under or over-acting. The street brawls between the Montagues and Capulets, the funeral procession of Juliet, all scenes requiring numbers, have been handled well. W. Lawson Butt deserves especial mention for his convincing work as Tybalt and Robert Cummings for his interpretation of Friar Laurence. John Davidson's Paris is highly satisfactory and Fritz Leiber is a good Mercutio. Comedy is supplied in a temperate degree by Joseph Bailey and Adella Barker.

The music from Gounod's opera has been arranged to suit the requirements of the picture with considerable skill and enhances the effect throughout the action of the story.

The adaptation of the tragedy was obviously a task of no mean proportions and those responsible deserve credit for their accomplishments. The direction, in which Mr. Bushman had no small part, as has already been remarked, is of the best.

The choice of subtitles from the text of the play has been very well made, and though they are not so plentiful as to be obtrusive, nevertheless supply the connections and reveal something at least of the wonderful imagery of the Bard of Avon.

"Romeo and Juliet" is an ideal subject for the screen; it makes a picture which will appeal to every man or woman because it contains the vital elements of the drama, silent or spoken. It is perhaps the most intensely human of Shakespeare's works and runs the gamut of the emotions, telling as well the most beautiful of love stories without excess of sentimentality.

Such momentous scenes in the story as the meeting of the two who are later to become lovers, the balcony scene, the tragic deaths of the principals at the end of the play and the fatal duel between Romeo and Tybalt, are effectively reproduced and in a manner that could not possibly be duplicated upon the stage.

The picture is now being presented at the Broadway Theater, New York, where the advance showing was given to a packed house. A. H. S.

"DAUGHTER OF THE GODS" IS DEPARTURE

The Art of "Pictures in Motion" Wonderfully Exemplified in Fox Film at the Lyric Theater

Film Spectacle in Two Acts Featuring Annette Kellermann. Produced by William Fox. Written and Directed by Herbert Brenon. J. Gordon Edwards, Supervising Director; John D. Braddon, Art Director; Photography by A. Barlatier, Roy Hunt, A. Culp, W. Marshall, C. Richards, M. E. Le Picard and E. Warren.

Anita, a daughter of the Gods
Prince Omar William E. Shay
The Sultan Hal de Forest
Cleone, Prince Omar's handmaiden Mlle. Marcelle
An Arab Sheikh Edward Borling
Zarrah, his daughter, the Sultan's favorite Violet Horner
Zarrah's Mother Milly Liston
The Chief Eunuch of the Sultan's Palace Walter James
A Moorish Merchant Stuart Holmes
Chief of the Sultan's Guard Walter McCullough
The Witch of Badness Ricca Allen
The Fairy of Goodness Henrietta Gilbert
Mydia Katherine Lee
Little Prince Omar, the Sultan's son Jane Lee
A Slave Dealer Mark Price
His Wife Louise Hal
Soldiers in the Armies of the Cross and Crescent
Children in the Gnome Village Scenes
Mermaids, Harem Women, Dancing Girls, Slaves, Moorish Merchants, and Their Retinues
It is difficult to refrain from the use of superlatives in the effort to describe even briefly the artistic beauty, the magnitude and lavishness of "A Daughter of the Gods," the Fox film spectacle with Annette Kellermann as star, which had its initial presentation at the Lyric Theater Oct. 17. The musical score by Robert Hood Flowers contributed not a little to the general effectiveness of the production, following faithfully the varying moods of the fantasy.

It became apparent very soon after the picture's opening scenes that the director had subordinated everything, virtually, to the task of producing literally, "a picture" (or, rather, a series of pictures) in motion. With almost kaleidoscopic swiftness, scenes pile upon one another, fall for a moment all too brief upon the screen, and are gone. And each scene, each fragment of a scene, indeed, is in itself worthy of perpetuation as an individual artistic creation, involving perhaps a massing of figures, or some charming vista in which natural scenery predominates. A method of tinting, amounting at times to natural coloring, renders the beautiful, striking, weird or magnificent views, many of which are seascapes, doubly effective.

There is, as a matter of fact, too much scenic material. The spectator is at first

pleased, but later dazzled, by the rapidly changing scenes. The story is inconceivable, a conventional fairy legend of two lovers whose souls inhabit the bodies of birds and upon the death of which are re-born in the forms of a dream maiden and a prince. The vicissitudes of these two, the machinations of a bad fairy and the efforts of a good sprite, make up the tale. But during its progress a great Moorish city is destroyed, a mighty battle fought, a gnome city shown and also a den of witches. The familiar and ever effective view of many horsemen in white garb is not omitted. The mind is staggered by the contemplation of the tremendous amount of labor that was plainly involved in making the picture, to say nothing of the apparent prodigality in the matter of expense.

As Anita, the dream maiden, Annette Kellermann swims with the grace of a seal and is displayed in her native loveliness, to a large extent unhidden by clothing. But the most prurish could scarcely object, for Annette, indeed, seems already three-quarters mermaid, and who would put gowns or even fleshings upon a sea-nymph?

The others in the cast are satisfactory. Hal de Forest is inclined to overestimate the lustful qualities of the wicked old sultan but gives a good characterization generally speaking. William E. Shay is an agreeable prince; Little Jane and Katherine Lee are good. Violet Horner, Mlle. Marcelle, Henrietta Gilbert, Ricca Allen and others, together with a splendidly drilled army of extras, help to make the film what it is.

A distinct advance would appear to have been made in motion picture production. The actual mechanical perfection of the film has probably never been equaled. Camera effects, dissolves, unique photographic feats abound.

If the true function of the screen (as some maintain) be the portrayal of pictures in motion, then have Messrs. Fox, Brenon and others responsible for "A Daughter of the Gods" succeeded in creating a splendid example.

It is probable that a more evenly balanced picture, a better constructed story and fewer scenes would make the film more certain of acceptance by the general public, insure it a longer life and leave behind something more tangible than the rather perplexed memory of a veritable cascade of truly wonderful pictures.

The art of swimming, and the art of motion photography, has never been better exemplified on the screen than in this film, which is far removed from the ordinary and generally accepted idea of motion pictures. A. H. S.



(C) Ira L. Hill, N. Y.

ETTA DE GROFF.

In Frohman Production of "The Witching Hour."

ASSOCIATION'S BIG PLAN

Organization Hopes to Bring About Solidarity of All Film Activities

The National Association of the Motion Picture Industry will shortly inaugurate a census to determine the actual number of persons in this country directly employed in or affiliated with the industry. It is claimed there are nearly a million at the present time. The organization has as its principal purpose not only the industrial solidarity of the big producing, exhibiting and distributing factors, but of every element and activity contributing to the industry. If there be nearly a million persons, then the problem is to make an active million into an intensified active unit. The association—from a preliminary survey, has realized the magnitude of the project and the first step to link up separate localities with the central body was taken at the last meeting of the Executive Committee when Walter W. Irwin of the Greater Vitaphone, V.L.S.B. president, it was then the "advisory plan" was adopted by which the entire industry will be so functioned that even the most remote sections of it will get as prompt action on vital questions as though they were really in New York. And, as a matter of fact, they will be in New York by direct representation.

Judge A. P. Tugwell, of Los Angeles, one of the national directors, and Walter J. Reynolds, secretary of the Motion Picture Producers' Association, Los Angeles and San Francisco, journeyed all the way from the Coast to report conditions and to give advice and direction regarding the proposed organization there. Executive Secretary Frederick H. Elliott, who came to the association with the freshly won distinction of being one of the most expert organizers in the country, fully outlined the plan. The Executive Committee then authorized the formation of Advisory Executive Committees in all large motion picture centers.

CHAPLIN AS "EXPOSER"

Mutual's Comedian Determines to Tell the Truth About Studios

Comedian Charles Chaplin has determined to tell the truth about comedy studios. Furthermore he is to make his great expose on the screen itself.

What Mr. Chaplin has to say about comedy building ought to be an interesting story—particularly as he proposes to relate it in eloquent action, the Chaplinesque kind of action.

Mr. Chaplin is now at work upon this comedy within a comedy at the Mutual Film Corporation's studios in Los Angeles.

When Mr. Chaplin gets an idea into his head the only way to get it out is to photograph it—"it" meaning both head and idea. "Behind the Screen," which, by the way, is the title of the new and remarkable comedy, is one of those Chaplin ideas.

Ordinarily the next Chaplin comedy would be liberated to the waiting cinema world Nov. 1. Mr. Chaplin, however, has refused to hear anything of it. He asked, also demanded, ten days more, for the delivery of his brain child, "Behind the Screen." Now it is scheduled to be forthcoming on Nov. 13.

HAS COLORED THEATER

In Macon, Ga., there is a successful motion picture theater catering exclusively to the colored people, and according to report, it is a credit to the race. There are in addition, two regular motion picture houses and a third, the Capitol, will be opened shortly. Business is declared to be good in Macon.



AN INCIDENT IN "THE AWAKENING."
One of Pathe's Series, "The Shielding Shadow."

LASKY AND MOROSCO-PALLAS STARS IN NEW FILM

Sessue Hayakawa and Myrtle Stedman Will Interpret Leading Roles of Japanese Drama

A unique feature in the production of the Jesse L. Lasky picture, "The Soul of Kura-San," to be presented on Paramount Program, is the fact that with Sessue Hayakawa, the noted Japanese star of the company, will appear Myrtle Stedman of the Morosco-Pallas forces. The picture has just been completed under direction of E. J. Le Saint and will be released Nov. 13. Sessue Hayakawa was last seen in "The Honorable Friend," while Miss Stedman's latest picture was the Pallas production, "The American Beauty." She was loaned to the Lasky Company for the one picture by its allies on Paramount

Program. This is the first time that the players of these two organizations have ever been seen together on the motion picture screen.

"The Soul of Kura-San" is said to be an exceptionally powerful drama which receives added interest from the fact that the Japanese roles in the story are taken by real Nipponese—the members of the Japanese stock company of which Sessue Hayakawa is the head. With the many bona fide Japanese sittings to be found near the Lasky studio in Hollywood, the production will undoubtedly be realistic in every detail.

"BIG V" COMEDIES

Vitagraph Selects New Brand Name for Humorous Films

A one-reel comedy will be released each week beginning Monday, Nov. 13, through V-L-S-E, under the brand name, "Vitagraph Big V Comedy." Several have been booked by Harold Edel, manager of the Strand Theater, New York. It is announced.

These Big V comedies will feature the wide-famed Hughie Mack, Patsy deForest and their company of convulsing comedians. The selection of this brand name as a better title than "The Hughie Mack Comedies," the name by which they have heretofore been known, was the result of a contest participated in by all the members of the Vitagraph family. It is quite probable that other comedians of co-ordinate drawing power with Hughie Mack will from time to time be presented in these films.

The Big V comedies will be written by Graham Baker and Lawrence Semon and directed by Mr. Semon.

The Big V comedies will be a regular part of the Greater Vitagraph program from Nov. 13 on. The first ten Big V comedies in the order of their release are as follows:

"Walls and Wallows," "Jumps and Jealousy," "His Conscience Conscience," "Hash and Hovee," "Rah, Rah, Rah," "Help! Help! Help!" "Shanks and Chivalry," "Speed and Spunk," "Bullets and Bullets," "Joits and Jealousy."

TO FILM CLASSIC LEGEND

The Classic Film Corporation has been incorporated for \$200,000 under the laws of the State of New York, and has offices at 507 Fifth Avenue. The president of the new organization is J. Alan Turner; the vice-president is Lieut. Viktor DeLinsky. The director-in-chief is Arthur Donaldson, with Richard Sterling as co-director. Philip Mindl will be the publicity and advertising manager. The Classic Film will begin with a series of twenty episodes from the Arabian Nights. The Standard Film Industry, Inc., will market the film.

NOT AN UNLUCKY DAY

Big money continues to roll in for Thos. H. Ince's "Civilization." After the Argentine Republic sale for \$20,000 comes Cook County, Ill., otherwise Chicago, with \$25,000 for the city rights. The Amalgamated Theaters Corporation, Chicago, it is reported, paid this sum of money for "Civilization" on Friday, October 13. The deal was handled and completed in Chicago by J. P. Grainger, acting for Thos. H. Ince.

RONNY CONNERS, long associated with the Edison Company, but now of the Famous Players, appears in the all-star cast of "The Martyrdom of Philip Strong," which will be released by the Famous Players Nov. 30.

"THE WITCHING HOUR" COMPLETED

Frohman Picturization of Well Known Play, with Excellent Cast, Soon to be Shown

With a cast of unusual excellence, including C. Aubrey Smith, Marie Shotwell, Jack Sherrill, Robert Connors, Helen Arnold and Etta De Groff, "The Witching Hour," the current Frohman Amusement Corporation feature, has been completed and is to have a trade showing within a short time.

The story of the play, as taken by Augustus Thomas from the book "Caleb Powers," was one of the most intense dramatic productions of its day and in stage form, was a popular hit of the decade. When Anthony Kelly was commissioned to construct the scenario, he demanded three weeks in which to complete it and turn the script over to Director Irving.

Aubrey Smith as Jack Brookfield, Marie

Shotwell as Helen, Robert Connors as Hardmuth and Jack Sherrill as Clay Whipple are burdened with the heavier dramatic work, with the bulk falling to Smith and Miss Shotwell.

"The Witching Hour" will be state righted by the Frohman company and will follow the former production, "The Conquest of Canaan." It is thought that those who have secured "The Conquest of Canaan" will also have the control of the "Witching Hour," at least, the intention of Mr. Sherrill is to have one outlet in each territory and to develop and create only big productions of more than extraordinary interest, at the rate of twelve features a year.

MEIGHAN TO COME EAST

Lasky Player to Support Marguerite Clark and Pauline Frederick

Thomas Meighan, following in the footsteps of Mae Murray, the first Lasky star to be transferred east, as a result of the merger of the company and the Famous Players, and who has since returned to California, will be brought here as soon as he completes "The Silent Partner," with Blanche Sweet, under Marshall Neilan's direction.

Mr. Meighan has won such great success in the Lasky productions that now he is to be brought to the Eastern studio to appear in support of Marguerite Clark and Pauline Frederick. The transfer of Meighan from the west coast to the east is another instance of the mobility of the combined resources of the Famous Players and Lasky companies, now to be extended to the operation of the Pallas and Morosco concerns, which permits of this interchanging of players in order to obtain just the required type for any given role of production. It is not yet decided whether Meighan will play opposite Miss Clark or Miss Frederick first, but he will undoubtedly be seen with both stars in due time.

THE GIRL ON THE BACK COVER

Nell Shipman, who graces the back cover of this Lasky Studio issue of THE MIRROR, is an actress void of mannerisms. No two parts are ever played alike by her. They differentiate as thoroughly as the characters they represent.

In leading roles, such as Nell Shipman is playing, this is an invaluable asset to the director. There is a vast difference between her work with Lou Tellegen in "The

BRADY DISCUSSES MOOTED QUESTION

"Program vs. Open Booking" Problem Finds Him on the Side of the Former

William A. Brady, president of the World Film Corporation, discussing the controversy between the advocates of open booking and those who pin their faith to the program method, says:

"I perceive that the great majority of exhibitors (those at least whose views are reflected in print) very sensibly retain their faith in the program. Scanning the published reports of interviews on this subject—and it certainly is a big subject—I find that many of those who favor the open booking system are actuated by fear that the exhibitor across the street or around the corner will 'have a shade on' them.

"This is a short sighted and inadvisable policy. The exhibitor who goes in for these big star features will inevitably find his expenses getting away from him. Further, he will be building up a demand among his customers which he cannot meet when the supply runs short, as it surely must. Those who stick to the program can afford to wait for the other fellow to blow up.

"The World Film Corporation has already published a definite statement of all its releases for several months to come, and no exhibitor can possibly complain of his inability to be sure of all our stars within that period at least.

"Please do not think I am criticizing any of our competitors. This is not the idea, for a moment. When I took over the direction of the World Film Corporation I had some ideas which were not in general use, and as I advanced these I was usually met with 'it can't be done.'

"But it has been done in most instances, and it will be in the others. Among the ideas I had in mind was the completion of World releases so far ahead that the exhibitor could rest perfectly easy as to what he was to get and when he was to get it. More than this, he was to be so placed that he would take plenty of time in announcing his program, thus instilling absolute confidence in his patrons in forthcoming motion pictures."

TO HANDLE HEADLINERS

Such Described as Purpose of the Arcraft Pictures Corporation

In defining the real reason for the formation of the new distributing organization known as the Arcraft Pictures Corporation, Walter E. Green, the president, makes the concise statement: "To handle the headliners in motion pictures." This serves also to explain the policy of the concern after the release of Mary Pickford in "Less Than the Dust," Nov. 8. Mr. Green adds: "Arcraft started with Mary Pickford because she best exemplified the basic ideas which animated the organizers of Arcraft.

"Every one admits that Mary Pickford is the headliner of motion picture stars. Her appearance in a theater has the same effect that the appearance of Maude Adams has in a legitimate house, or Ethel Barrymore, for instance, in vaudeville. The box-office tells the story.

"But I wish to state absolutely that Arcraft was not formed to handle any one star exclusively, nor the output of any one producer, whatever its quality. The distributing facilities of this organization are at the disposal of any producer."

NOTABLES AT FILM PREMIERE

Several telegrams wishing William Fox good luck were received by him before the premiere performance of "A Daughter of the Gods" at the Lyric Theater, Oct. 17. He was also the recipient of numerous floral tributes and the players and directors of the Fox Fort Lee studios sent him a silver loving cup signed with the names of the donors. Notables of society, city government, the stage, motion pictures, and literary and art circles were represented as follows:

Mitchell H. Mark, Frederick Phillips, Judge John V. McAvoy, Alfred J. Talley, Norma Talmadge, Theda Bara, Fire Commissioner Adamson, Mr. and Mrs. Luigi Albertieri, Mr. and Mrs. George Austin Morrison, Thomas Dixon, Amelia Bingham, Marguerite Clark, Mr. and Mrs. McChurch, Wm. Randolph Hearst, Julian Gerard, Adolph Zukor, Robert Walton Goetz, Herbert Brenon, Walter Kingsley, Jerome H. Eddy, Mr. and Mrs. Thomas N. McCarter, Mr. and Mrs. Usal McCarter, Col. Anthony Kuser, Mr. and Mrs. John C. Hiesie, "Diamond" Jim Brady, Irvin S. Cobb, J. Stuart Blackton, E. J. Greenhut, Chas. H. Strong, Henry A. Alker, Asst. Dist. Atty. James O'Malley, Oscar Steiner, Joseph I. Green, Justice John R. Davies, J. Gordon Edwards, John J. Adolf, Tefft Johnson, James Vincent, C. M. and A. S. Franklin, Samuel F. Kingston, A. Token Worm, Mr. and Mrs. Samuel S. Koenig, Saul E. Rogers, Jesse Lasky, J. J. and Lee Shubert, Charles A. Bird, J. W. Jacobs, Virginia Pearson, Mr. and Mrs. Horace Judge, Deputy Com. of Licenses Kaufman, Mr. and Mrs. Winfield H. Sheehan, Max Marcin, Harrison Fisher, Ann Caldwell, Annette Kellerman, Germaine Kellerman, Maurice Kellerman, James Sullivan, Wm. Moore Patch, Edmund Makallif, Mr. and Mrs. Kenneth Mallet-Pringie, Jane and Katherine Lee, Harry Hilliard, Russell Colt, Ethel Barrymore, and others.

NEW PLAY FOR BABY STAR

Baby Helen Marie Osborne, who made a big hit in the title-role of "Little Mary Sunshine," will soon rejoice the hearts of her myriad admirers in another Pathe Gold Rooster play entitled "Shadows and Sunshine." The new production will be released Nov. 12. In this five-reel play, the four-year-old actress will be seen reconciling a family which has been torn asunder by disagreement over a marriage by the son of the house. There are many delightful touches in the piece, in one place Little Sunshine scrubs Shadows, a picaninny, to see if he can't be made white like herself.



SCENE IN "THE BLUE ENVELOPE MYSTERY,"
A Vitagraph Blue Ribbon Feature.

THE FEATURE FILMS OF THE WEEK IN REVIEW

Marguerite Courtot Does Sympathetic Work in "The Kiss"—Mary Anderson is a Winsome Figure in "The Last Man"—Norma Talmadge Appealing in "Fifty-Fifty"

"THE KISS"

A Five-Part Comedy Drama by Elizabeth Fraser, Featuring Marguerite Courtot and Owen Moore. Produced by Famous Players Under the Direction of Del Henderson and Photographed by Guy Physioc. Released by Paramount, Oct. 19.

Jean-Marie Owen Moore
Luisa D'Auvergne Marguerite Courtot
Grandma Vanvechten Kate Lester
Mrs. Jack Vanvechten Virginia Hammond
Pennington Adolph Menjou
Castiglione Gus Weinberg
Barnes, a detective Thomas O'Keefe
Society Girls
Viola Trent, Frances Kaye, Elsie Lewis, Florence Hamilton, Ellen Cassidy, Ethel Fleming and Rita Spear

Settings, romantic, picturesque, and well photographed form a background as romantic as the name of the story, "The Kiss," implies. A charming, sympathetic little star, Marguerite Courtot, and a gay widow, Virginia Hammond, add considerable élan to the picture by their cultured appearance and manners. Owen Moore is rather a Chaplinesque hero and Adolph Menjou and Thomas O'Keefe seem to forget that gentlemen are not supposed to wear hats when they are within doors. However, this fault may possibly be credited to the director. The society girls are a pleasing bevy of beauties and they fit their parts well.

The plot itself is somewhat lacking in depth and suspense. A dive from a ferry boat, and an aeroplane wreck supply thrills which are less effective than they might be. Judicious cutting would have greatly improved the picture; for instance, it is impossible to see why the scenes showing the face of the swimmer after the dive were left in to expose Miss Courtot's doubling stunt.

The story is that of a pretty secretary who gives a hero a kiss. He falls in love with the kiss and after many and varied situations, receives another from the same girl, and then he gets not one but many.

The photography is good and there are numerous fine lighting effects.

The exhibitor who plays up the romantic title and the stars should have no trouble in securing an average high-class audience for his house. E. S.

"FIFTY-FIFTY"

A Five-Part Original Drama by Robert Shirley Featuring Norma Talmadge. Produced by Fine Arts Under the Direction of Allan Dwan for Release by Triangle.

Naomi Norma Talmadge
Frederic Harmon J. W. Johnston
Helen Carey Marie Chambers
Louise O'Malley Ruth Darling
The Man From Sing Sing H. S. Northrup
The Judge Frank Corrier
The Detective Donald Mitchell
The Man about Town W. P. Richmond

A simple domestic tragedy, dramatic, intense and superbly enacted warrants "Fifty-Fifty" being characterized as one of the best offerings of the month. Interpolated between the pathos are numerous light touches of human interest, most of which are supplied by the fascinating baby. Norma Talmadge is the loving mother and her portrayal is one of the best that we have seen in some time. Appealing, sympathetic and at times even flighty, her work is most convincing. J. W. Johnston's characterization of the lonely husband is forceful and full of suppressed strength. The remainder of the cast appears to have been selected with great care, as the players fit and act their roles perfectly. Marie Chambers is a splendid type of an intellectual vampire.

The story progresses with an even tempo and dramatic situations follow in rapid succession. A girl living in the atmosphere of "Little Bohemia" marries a wealthy business man, but when their child is born she almost forgets him. Too late she finds that he is enamored of another woman, but a kindly judge prevents a divorce and brings about a reconciliation.

The picture shows the usual masterful direction of Allan Dwan and its staging and photography are up to the Triangle standard.

The picture is one that will appeal to all high-class audiences, and exhibitors should have little trouble in packing their houses on its merits. E. S.

"THE MAN WHO STOOD STILL"

Five-Part Drama by Jules Eckert Goodman, Featuring Lew Fields and Doris Kenyon. Produced by Paragon under the Direction of Frank Crane. Released by World Film Corporation Oct. 30.

Herman Kraus Lew Fields
Marie Doris Kenyon
Otto Spiegel George Trimble
Alice Viola Trent
Fred Harry Fraser
MacPherson Edw. O'Connor
Frank John Powers
Joseph Dave Ferguson
Katie Auguste Burmaster

This adaptation of a stage play by J. E. Goodman deals with common people and common emotions and so is bound to have a wide appeal. There is plenty of humanity in it, which is well brought out in the excellent acting and the direction. Lew Fields, of course, is a familiar face and is interesting in a serious part. He plays the title-role with sincerity and there are

just enough humorous touches in his characterization to make the old jeweler most lovable and human. Doris Kenyon has the part of the daughter and is appealing in the various vicissitudes of fortune that fall to her lot. She is particularly good as the young mother, who is deserted by her idle mate. It all ends happily with the reunion of father and daughter and the realization on the part of the young woman that a better man awaits her than her first choice.

From the human side as well as comic, there are some good scenes where Lew Fields and George Trimble get together to practice on Buts and horns. A picnic also shows the two friends charming a balky horse into prancing after their martial strains. Some views of Lew Fields picking up his little story granddaughter are quite effective, as the closeups show his expression of bewilderment changed to surprised delight at the sight of the squirming atom of humanity.

The staging and costuming of the piece is in keeping with its character. There is a sense of homeliness in the scenes of the interiors with all the appurtenances of apartment housekeeping. The direction is excellent in making the main theme of the drama stand out effectively and yet remaining in its proper place in the whole setting. The choice of the actors, their makeups and acting all bespeak great thought and care on the part of the director. The photography is of a high standard. C. M.

wife. The surgeon carries the man who has injured him across a bridge that is made of vines and branches. Then the natives come charging across. The white man shoots the supports and the Filipinos make some wonderful dives into the rushing stream below.

The sickle wife finds that the surgeon was the better man, but he has no further use for her. He leaves her wringing her hands and with despair in her eyes and marries the bandit's daughter, who has blossomed out into a buxom Red Cross nurse.

While some features of the play do not seem to be extremely novel, there are so many new incidents injected into it that it has the appearance of novelty. The most melodramatic and improbable part deals with the escape of the hero from a band of natives who have him surrounded in the forest, and, also his defense of the stockade. The director has carried the action along well and made the most of the little authentic details as well as the big effects. The photography is marked by excellence in getting just enough of the essential events and characters to hold the interest. Needless closeups and cutbacks are avoided, which is a virtue in these days of excessive elaboration.

This picture should prove profitable to exhibitors who cater to those preferring photoplays with plenty of action and thrills. It will admit of attractive effects in advertising. C. M.



LEW FIELDS AND DORIS KENYON IN "THE MAN WHO STOOD STILL,"
World-Paragon Production.

"THE LAST MAN"

Five-Part Drama by James Oliver Curwood. Produced by the Vitaphone under the Direction of William Wolbert. Released on the V. L. S. E. Program, Oct. 30, 1916.

Jeanne MacDonald Mary Anderson
Major Harvey William Duncan
His wife, Lorna Corinne Griffith
Sandy MacDonald Otto Lederer
Lieutenant Horne Jack Mower

This is a tale of army life in Montana and the Philippines with a due proportion of romance, fighting and excitement generally. Mary Anderson is a winsome figure from her first appearance as the elish, ragged little bandit's daughter. William Duncan is a rather sober character beside her, as he is the regimental surgeon and correspondingly dignified. Corinne Griffith plays the role of the surgeon's wife who proves faithless. She is quite convincing as the idle woman who takes no interest in her husband's happiness or career. Jack Mower looks the part of the unscrupulous lieutenant who makes love to another's wife.

Some of the rugged hills and tree and brush infested streams of Montana are well pictured in scenes of holdups and subsequent pursuits. One incident shows the bandit's daughter swimming, while the surgeon is almost dozing nearby with a fishrod in his hand. The girl's big dog pushes some of the bather's clothing down the bank, where it falls into the hands of the gallant major. In returning the stuff to its place, he discovers a watch that had been stolen by the girl's father.

The big scene in the play is a desperate fight by the white soldiers against a large body of Filipinos. It gives the hero a chance to rescue his false friend and false

"THE CRIMINAL"

A Five-Part Original Drama by C. Gardner Sullivan Featuring Clara Williams and William Desmond. Produced by Ince Under the Direction of Reginald Barker for Release by Triangle.

Naneta Clara Williams
Donald White William Desmond
The Baby Edw. Willis
Carlos Bupoli Jos. J. Dowling
Mother Marie Gertrude Claire
Pietro Charles E. French
Police Magistrate Wait Whitman

A bit cut from life, tragic, pathetic and appealing accurately describes "The Criminal." C. Gardner Sullivan's latest screen contribution. Superbly acted, the picture is simply a life portrayal transmitted to the screen. Beneath the study in characters is a far deeper theme, society's treatment of the girl of questionable birth. Love, of course, does not consider the question and so the girl is given a name and her past is placed in oblivion. To give a semblance of plot to the narration, the girl picks up an abandoned baby and is arrested as a kidnapper. Her innocence is proved and as the saying goes, "Love rules the world," and the author demonstrates the fact. Clara Williams does a remarkably clever bit of acting as the girl.

Two characters, their life, with its conflict and tragedy, give the picture the form of a life narration. While everything is extraordinarily human and convincing, there is little action and practically no suspense. However, the pathos and human interest fully atone for the lack of plot. The story progresses evenly though slowly and a little more action would have been advisable.

The picture is beautifully staged and very well directed. The foreign atmosphere is well done and the interiors as well as exteriors are pleasing to the eye.

The production is one that will have an exceptional appeal for women and for the exhibitor who has a large feminine patronage it would be hard to find a more acceptable picture. E. S.

"AMERICAN ARISTOCRACY"

A Five-Part Original Comedy-Drama by Anita Loos, Featuring Douglas Fairbanks, Supported by Jewel Carmen. Produced by Fine Arts Under the Direction of Lloyd Ingraham for Release by Triangle.

Cassius Lee, son of an aristocrat Douglas Fairbanks
Leander Hick, manufacturer one-hump hat-pin Charles Delima
Miss Hick, his daughter Jewel Carmen
Perry Horton, manufacturer of war munitions Albert Parker
Delgado, a Mexican spy Arthur Ortego

Douglas Fairbanks, breezy, free and easy and a story amusing in satire as well as in comedy, seems certain to make "American Aristocracy" a success rivaling that of previous Fairbanks releases. It does not have as much slap-stick comedy as some of the others but there is a stronger vein of humor running all through the story. However, Doug is not lacking in opportunities to display his agility and athletic prowess. He climbs up a rope, gets into a fight and does numerous sprightly antics in his chase for bugs. His real chase, is after a kissing bug, a girl unknown to him, who kissed him on a dare. She is of the "American Aristocracy," a daughter of a wealthy hatpin manufacturer. After many vicissitudes Cassius Lee, by sheer prowess, wins her and by a simple invention he becomes one of the aristocracy. Jewel Carmen essays the part of the girl, and her natural charm and beauty stand her in good stead.

The titles with their gentle satirical humor are about the finest examples of that branch of literature that we have seen. They are well worded, effective and fully descriptive of the people and the action.

The characters are well drawn and accurately satirize a certain class in American society. Fairbanks plays the only role not in that class. His is the part of a true American aristocrat who takes up bug hunting.

The story has plenty of action and thrills. An aeroplane flight, an auto race and several chases furnish a share of the excitement. The picture will pack any house. E. S.

"THE HEART OF THE HILLS"

A Five-Part Picturization of David Whitelaw's Novel, "The Girl from the East," Featuring Mabel Trunnelle and Conway Tearle. Produced by Edison Under the Direction of Richard Ridgely for Release in October by Kleine-Edison-Selig-Essanay Service.

Heater Mabel Trunnelle
Redell Conway Tearle
Sir Christopher Madgwick Bigelow Cooper
Eric Ray McKee
Edith Marie McCorle
All Herbert Prior
Karl George Wright
Karl's Robert Conness
Natali Edith Strickland
McInnes Crawford Kent
Dr. Pettigrew Charles Sutton
Darion Henry Leone

Adapted from David Whitelaw's novel, "The Heart of the East," the rare combination of Oriental, Eurasian and Occidental life bears fruit in picturization in sympathetic though tragic form. The theme is not pastoral, as the title would suggest. "The Heart of the Hills" refers to a heart-shaped ruby in one of the heathen idols. Although the plot revolves to a certain extent around the jewel, the latter has no illusory charms or powers. Its theft is the connecting thread of the story. A girl is born in India of European parents and is kidnapped as a child. Years later she is sent to England to secure the stolen jewel. "The Heart of the Hills," which is supposed to be in her father's possession. She is joyously received by her father, but a scheming step-brother and sister have her accused of murdering him. A friendly lawyer proves her innocence and that the death was in a sense accidental. Love then atones for tragedy.

The ending is entirely tragic but it is unusual as well as being effective and consistent. A little greater predominance of sympathetic and heart interest touches would materially improve the production. The transition from India to England is well accomplished, but the additional plottings could be more sharply drawn. The cast is typically Edisonian, Mabel Trunnelle and Conway Tearle giving their usual sterling performance in the leads. They are accorded excellent support by such players as Bigelow Cooper, Herbert Prior, Ray McKee, and George Wright.

The production is very well staged and both European and Oriental atmospheres are decidedly effective and realistic.

The production is one that will appeal to lovers of the romantic and no first-class house need doubt its success. E. S.

"THE END OF THE RAINBOW"

A Five-Part Original Drama Written and Produced by Lynn Reynolds for Release Oct. 30, by the Bluebird Company.

Ruth Bennett..... Myrtle Gonzalez
 Elhu Bennett..... George Hernandez
 Jerry Simpson..... Val Paul
 Thursday Simpson..... Jack Curtis
 Ferdinand Stocker..... Fred Church
 Bill Hardy..... Joe Ryan
 Sheriff Connelly..... Jack Connelly

Despite the picturesque background of the Redwood forests of California, an admirable setting for a romantic drama such as this, a story that is somewhat weak in plot and construction makes this production less entertaining than it might otherwise be. Except for a well directed fight between Jerry Simpson and Stocker there is a lack of action. The title itself has but a vague connection with the story.

Fate brings about the meeting of Ruth Bennett and Jerry Simpson, a backwoods lawyer, who is in San Francisco to plead for the interests of the timber squatters. Unsuccessful in his mission the young lawyer returns to the timber lands. Having acquired a business education Ruth secures a position as secretary to the manager of her father's company in the lumber district, by bribing another successful applicant for the job. Ruth again meets Jerry and the romance continues to a happy conclusion after she had discovered that Stocker, the manager, had purchased the timber of the squatters at a much lower price than which he charged her father leading him to believe that the lumbermen were being fairly dealt with.

Clear photography and beauty of settings are important factors in this picture.

E. G.

"THE VOICE OF LOVE"

A Five-Part Drama by R. Strauss and Karl Coolidge. Produced by American Under the Direction of Rea Berger. Released on the Mutual Program Oct. 19.

Marie Clark..... Winifred Greenwood
 Philip Morse..... Edward Coxen
 Franklin Davis..... George Field
 Violet Clark..... Laura Sears
 Henry Martin..... Harvey Clark

This is a play that holds the interest because of the complications that arise in the careers of a mother and daughter. Winifred Greenwood, as Marie Clark, thinks she has killed her husband, an army officer. When the story starts, she is a widow living in a luxurious house. Henry Martin, a middle-aged lawyer, wishes to marry her. She tells him the story of her husband's unreasonable jealousy and how it ended in a struggle with her and his death by his own revolver. She sends Martin away.

Then Edward Coxen, as Philip Morse, is introduced to Miss Greenwood. He thinks he is in love with her. Later he meets Violet, the daughter, and discovers that she is his real affinity. The widow uses George Field, who plays the role of Franklin Davis, to break off the engagement of Coxen to the girl. There is a strong climax when Field is unmasked. Marie Clark vindicated and the young lovers reunited.

Winifred Greenwood has the opportunity to display the gamut of emotions, including fear, jealousy, hate and love. She conveys the idea of a woman who has lost some of the illusions of life, but might add to some of her effects if she played with a little less action and a trifle more thought. Edward Coxen fits rather well the role of a young lover, though he plays the part affably rather than with feeling. George Field is seen to more advantage than usual as the villain, who blackmails a helpless woman and then tries to take another man's fiancée from him by a shameless deception. Field is not so obvious in his work as on some occasions. In fact he has developed a measure of finesse. Laura Sears is charming as the young girl who is budding into womanhood.

There are some pretty outdoor scenes on the tennis field and around a charming cottage. The interiors in some cases are quite lavish in their furnishings. While the story is rather commonplace and trifling in character, the director has made the most possible of it. The action is made to flow along smoothly and the climax is worked up to skillfully. The photography is excellent throughout.

C. M.

"THE BRAND OF COWARDICE"

A Five-Act Drama. Story and Scenario by Charles Maigne. Produced by Rolfe Photoplays, Inc. Under the Direction of John W. Noble. Released by Metro Pictures Corporation Oct. 23.

Cyril Van Cortlandt Hamilton..... Lionel Barrymore
 Marcela West..... Grace Valentine
 Colonel Gordon West, of the Regular Army..... Robert Cummings
 Mrs. West..... Kate Blanche
 Navarete, Mexican bandit chief..... John Davidson
 Idiqli, a Mexican Indian..... Frank Montgomery
 Corporal Mallin, of the National Guard..... J. Wolheim
 Rana, Idiqli's daughter..... Tula Belle

In New York social life settings, Lionel Barrymore appears as a young idler of wealth. He is almost comic in his portrayal of monocled idleness. Then with the shift of action to the Mexican border Barrymore becomes a humble private doing menial tasks around the camp and getting hazed for his ineptitude. Grace Valentine, in the role of the regular army officer's daughter, has thrown Barrymore in the discard because he has not gone to the front as a lieutenant in the National Guard.

Miss Valentine goes riding alone and is captured by the bandits. Barrymore finds the village where she is held. He starts a fire in a house at one end of the place, drawing all the Mexicans away from the headquarters. Then Barrymore rescues the girl from the clutches of the bandit chief. The bandits pursue the pair. Barrymore uses up his last cartridge but one. He is just pulling the trigger of his gun to save the girl from the outlaw, when he is shot. In the nick of time the U. S. soldiers, headed by the girl's father, arrive and chase the bandits away. Barrymore and Grace Valentine appear in the scene at home two months later, happily married. The enthusiastic soldiers, just back from the border, see the pair in the windows and wave their hats in congratulation.

While the story is not particularly original, it is well worked out and there are some elements of human interest afforded by the ups and downs in the career of the hero. There are some good exteriors and interiors of a wealthy home near New York. The furnishings and costumes are in keeping with the characters. The cast as a whole is well selected and plays the piece appropriately. The director has succeeded to a degree in making the story seem plausible. He is particularly successful in the scenes of camp life. There could be little improvement in the photography.

M.

"ROMEO AND JULIET"

A Six-Part Picturization of William Shakespeare's "Tragedy of Love." Produced by Fox, Under the Direction of J. Gordon Edwards and Featuring Theda Bara, Supported by Harry Hilliard.

Juliet..... Theda Bara
 Romeo..... Harry Hilliard
 Mercutio..... Glen White
 Friar Laurence..... Walter Law
 Tybalt..... John Webb
 Paris..... Einar Linden
 Montague..... Edwin Easton
 Capulet..... Edwin Holt
 Nurse..... Alice Gale
 Lady Montague..... Victory Bateman
 Lady Capulet..... Helen Tracy

The novelty of seeing Theda Bara, long renowned as a screen vampire of the most pronounced type, portray the gentle Juliet lends added interest to the William Fox production of the most touching of Shakespeare's dramas—"Romeo and Juliet." In the more tragic moments toward the end of the story, Miss Bara does effective work, but is not so convincing as might be in those passages wherein she is called upon to interpret the love-sick maiden crying for her lover.

The production on the whole is the best thing that has come from the Fox studios in many days. It shows painstaking effort in the choice of locations, in the settings, which are lavish and beautiful, and in the matter of costuming, grouping and massing, as well as in the general effect of magnitude and grandeur.

The direction deserves especial commendation and in the selection of subtitles where incidents seem to require explanation considerable discernment has been exhibited. Photography and lighting are alike satisfactory.

The Romeo of Harry Hilliard while not as esthetic as we have come to expect from the stage characterizations and the readings of the play, is nevertheless well conceived and spirited. In the large supporting cast one who stands out for excellent work is Alice Gale as the nurse. Her acting is extremely natural.

The intensely dramatic appeal of "Romeo and Juliet," with its relentless clutch upon the heart strings, renders it a story of never-failing interest to all classes. It may be said in all sincerity that the Fox production fulfills expectations and discloses as well an ability on the part of some of the leading players of the company to interpret classic characters with sympathy and understanding.

In the recent translations of Shakespeare to the screen nothing has been lost, save only the spoken word, and much added to the wonder and charm of his work. That they will do much toward awakening an interest or reviving the interest in the plays goes without saying. It is a very safe conclusion that thousands of new readers of Shakespeare will be created through the exhibition of this and other productions of his dramas.

E. S.

LEW FIELDS DELIGHTED

When William A. Brady engaged Lew Fields to impersonate the star roles in a series of World-Brady pictures he did not immediately tell the famous comedian the names of the different plays selected for this purpose and Mr. Fields viewed the transaction with rather languid interest. Finally, as the interview was nearing its conclusion, it occurred to the actor to ask for details, and Mr. Brady told him he would begin with "The Man Who Stood Still."

"For a few minutes," said Mr. Brady subsequently, describing the incident, "I thought Fields was going to cry with sheer delight. You see, he had been fairly aching for years to get an opportunity to show the public that he was really an actor and not a mere comic, but nobody would listen to him, much less take a chance."

The second release of the World Film Corporation's Clara Kimball Young Service is due for Nov. 13. Its title is "Without a Soul," and it is a picturization of the novel "Lola."

Those who have witnessed "Without a Soul" in its present state are free in expressing the conviction that Miss Young has rarely, if ever, been seen to such complete advantage as in the present instance.

FAMOUS PLAYERS LASKY MOROSCO AND PALLAS

Make **PARAMOUNT** *paramount*

Paramount **Frees You
From Competition**

TO show the greatest stars on earth—to exhibit the greatest plays yet screened—to offer a constant stream of attractions that seems to extend an arm and grip your public—

That alone in the Paramount Program would make it sought for beyond anything else.

But to get the Paramount Program under the terms that Paramount grants it makes it almost incredibly valuable.

First, Paramount frees you from competition by sheer, downright merit; and then it frees you still more completely by restricting your territory, by making your attractions exclusive, by enabling you to show what those near you *can't* show.

Current Releases

Ann Pennington

in

"The Rainbow Princess"

(Famous Players) Released October 23rd

Thomas Meighan

and

Anita King

in

"The Heir to the Hoorah"

(Lasky) Released October 26th

Paramount Pictures Corporation
 FOUR EIGHTY FIVE FIFTH AVENUE NEW YORK, N.Y.

America's Greatest American Story

THE CRISIS

by

WINSTON CHURCHILL

PRESENTING THE GREAT
:-: CRISIS :-:
IN OUR NATIONAL HISTORY

Sherman-Elliott Co.

220 West 42nd Street : : New York

Walter Wright

Producer—Keystone Pictures

Cannon Ball
Saved by Wireless
Dizzy Heights and Daring Hearts
Love Comet
A la Cabaret
Dollars and Sense



EDMUND LAWRENCE

RE-ENGAGED

POPULAR PLAYS and PLAYERS, METRO

To Direct MME. PETROVA

CHESTER BARNETT

LEADING MAN

The Mabel Condon Exchange, Business Representative. 1017 Longacre Bldg., New York City

THE BIOSCOPE

THE ENGLISH TRADE JOURNAL of THE MOVING PICTURE INDUSTRY

Annual Subscription (post free), 10s. (Dollars, 3.00)

65 Shaftesbury Avenue

LONDON, W

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Ah, beloved, it seemeth strange to us that "schools" for writers of photoplays continue to flourish like greenbay trees. We picked up a certain periodical the other day and pages were devoted to the merits of this or that "school," "college" or "course" purporting to teach the art of photoplay writing. It is obvious that these advertisements could not be paid for unless the "professors" were cashing in. Sometimes it is discouraging! For years we have been combatting the so-called schools for photoplay writers. There is no course of instruction that can teach success in this work. A good textbook will give ideas as to proper forms, markets, etc., but no "course of lessons" can teach any person to write successfully for the screen.

Scenario Contests

Scenario contests continue to be held and the reason is that scenario contests continue to excite interest. In every contest, no matter where held, the interest is immense. Thousands of scripts are submitted. The best advice to be given writers, especially beginners, is to remain away from scenario contests. Not that the majority of these contests are not honestly conducted, for they are, but much valuable energy is uselessly expended. Not all can win, the unusually large number of scripts considered, makes it very easy to lose good work in the avalanche. And in scenario contests, very frequently, but one or two prizes are awarded. It would be better to plug away on regular stuff for regular market. More consideration will be given your script in most cases and your work will not suffer by comparison.

Types of Photoplays Wanted

Allowing for a diversity of tastes in a miscellaneous assemblage at a moving picture show, we may safely estimate that the majority are fairly intelligent and discriminating and want the best, says a "Scenario Writer" in *Motion Picture Stories*. As far as they are able through advanced information given out in the programs a week ahead, they make their selections of photoplays they want to see carefully, and, through seeing many pictures, are enabled to know on what brands, or productions, they can rely to get their money's worth. There will always be a certain element attracted by risqué pictures; another by the sensational, but a careful study of spectators will demonstrate that the larger majority want clean, well-told, wholesome stories of merit, well put on. Therefore it is not difficult for the scenario writer to learn the kind of photoplays that the better class of moving picture patrons appreciate and want. The old-time formula still holds good—to study the screen and the audience. To get at the truth of things dramatists, directors and producers should know that tendency of humanity is ever upward. Each generation improves on the past. The novel, the play and the moving picture are but vivid forms of our constant dreams, our aspirations and hopes of better things. In the hero and heroine of every novel, play or moving picture young lovers see themselves depicted and old "Dorothy and Joans" revive the tender memories of youth. The boy who reads or sees "Robinson Crusoe" for the first time suddenly realizes that Crusoe's life and experience are the things that have vaguely stirred him in many a nightly dream and daytime reverie—now, at last, resolved in concrete form. What is wanted now in photoplays is realism, both in action, expression and characterization. Improbable, loose-jointed and carelessly written or produced plays soon expire. The play to last must have human appeal and probability behind it.

Treatment of Writers

Arthur Leeds, in *The Writer's Monthly*, says the treatment of writers by the editors and manufacturers, and the prices paid for scripts still remain the two most talked about points in connection with the photoplay producing industry. "It is a good

thing," remarks Mr. Leeds, "that the writers are commencing to stir things up in earnest and rouse up the producer to the realization of his duty to the author as well as to the common sense conclusion that, by giving the writer a fair deal, he is simply paving the way for better stories and consequently bigger profits for himself. The editors of the trade papers, and even the dramatic critics of the metropolitan dailies, are taking an active interest in this matter of 'scenario prices,' and I rejoice at finding that Mr. Louis Sherwin, an active member of the Authors' League of America, and also a member of the committee which endeavored to bring about an affiliation of that organization with the American Federation of Labor, is interested in securing better prices and also better treatment for the photodramatist. His stand is simply that of the man who, being a writer himself, wants to see other writers get all that is coming to them. He is not a 'movie' enthusiast—far from it—and he is inclined to poke fun at the idea of motion picture 'art.' I have not the least doubt that the word 'photodramatist' strikes him as being an attempt at 'highbrowism' well worth a long, loud laugh. But Sherwin is fair, and he's a good fighter—which means that, having nothing to lose by saying what he thinks, he raps the offending individuals on the head in a way that the poor script writer, unwilling to offend and possibly lose a market, is forced to refrain from doing." The film manufacturers should worry what a gentleman who admittedly ridicules the motion picture art, should say. He does not contribute to one of the greatest of industries, and for our part we are at a loss to understand why he should rush to the aid of those who write stories for the market he laughs at. Joining the Federation of Labor would have no figure with the fortunes of the script writers. They will continue to be paid what the film manufacturer thinks the story is worth. Many times the film company pays \$50 for an idea alone which will compare very favorably with the cent a word rate in effect for beginners in magazine work. If you can write extraordinary photoplays—stories that are desired—you will not be obliged to worry as to remuneration. There is too much "bunk" being passed around regarding filmland and its activities.

The Tale of Woe

Here's another one of many: "I submitted to the — company several scenarios for approval and have heard nothing from them as yet, although I've written the company several times. What I desire to know is whether or not you believe the company reputable. I submitted with each scenario an enclosed self-addressed envelope, so the delay doesn't lie there. I have a synopsis for a five-reel society drama. Could you advise as to which company is at present in the market for such a story?" The name of the company mentioned is unknown to the editor of this department, and consequently is obscure. We can only repeat that the practice of authors in submitting work to unknown companies is risky. Stick to dependable concerns. A majority of the producing concerns of worth are willing to consider meritorious dramatic scripts of worth.

ROSALIND IVAN and Thomas J. Kelly have sold the motion picture rights of their story, "Beauty," to William Brady for a World Film production.

NILES WELCH

LEADING MAN

Marguerite Clark Company

FAMOUS PLAYERS J. SEARLE DAWLE

The Shielding Shadow

Breaks Box Office Records



A. Goodman

Book it
to-day

Produced by
ASTRA

under the direction of
Louis J. Gasnier and Donald Mackenzie

PATHÉ

Cleveland, O.
Oct. 24th, 1916.

Mr. C. E. Murtleff,
The Exchange, Inc.,
750 Prospect Ave.,
Cleveland, O.

My Dear Mr. Murtleff:

We opened with the "SHIELDING SHADOW" Wednesday, Oct. 4th.
As you know, we are using this two days each week.

I take great pleasure in saying that on my opening night I broke all of my house records for box office receipts by \$25. Considering that my house is an exclusive feature house and that I run nothing but the very best that the market affords, I think this is a wonderful recommendation for the "SHIELDING SHADOW." My audience was delighted with the picture and I confidently look forward to two unusually good days every week while I am using the SHADOW. My house being an exclusive residential district of the highest class and being one of the largest residential theatres in Cleveland, I feel that the picture is worthy of great praise for the splendid showing. I sent a little over a thousand.

Wishing you the best of success in booking this wonderful picture, I am,

Very truly yours,

WED-LOCK THEATRE.

A. Goodman
Manager.

STORY OF BEFORE THE WAR

"The Crisis" Preserves Historic Incidents for Posterity

The portion of American history relating to the antebellum days, has been preserved for posterity through the medium of the screen in the filming of Winston Churchill's novel, "The Crisis," by William N. Selig, soon to have its metropolitan premiere.

Replete with incidents of the stirring days antedating the abolition of slavery, "The Crisis," in its picture version, is said to be more than a photodrama—in reality a photo-chronicle of actual happenings, produced in a manner historically correct.

The State Rights Company of Vicksburg, Miss., owned by A. M. Cook, A. H. Cross, and R. E. Kennington, have purchased outright the Sherman-Elliott production, "The Crisis," for the states of Louisiana, Mississippi and Tennessee.

Mr. Cook announces he will open shortly in Vicksburg and will show "The Crisis" as a big road production with a full orchestra.

William Sievers, of the New Grand Central Theater, St. Louis, has completed the outright purchase of the William N. Selig ten-reel production, "The Crisis," from Sherman-Elliott, Inc., for the State of Missouri. The deal was closed last week in Chicago, by Harry Sherman.

Mr. Sievers will open "The Crisis" at one of the best theaters in St. Louis for an indefinite run.

McCLURE'S SIGNS WARNER

Fifth Star to Join Forces Will Appear in "Wrath," One of Series

H. B. Warner has signed a contract to appear in McClure pictures. He will make his debut as star in "Wrath," which is one of the series they are running entitled "Seven Deadly Sins." Rita Stanwood, who is Mr. Warner's wife, plays opposite him.

H. B. Warner, newest of the McClure stars, is the son of Charles Warner, the great English actor whose powerful acting left a lasting impression on the American theater-going public when he toured this country in the sensational play "Drink."

It seems peculiarly appropriate, in view of the elder Warner's success in this part, that his no less distinguished son should be the chief exemplar of "Wrath" in "Seven Deadly Sins." Those who saw "Drink" will have the chance to see in "Wrath" a striking instance of the descent of strong dramatic talent from father to son.

INCORPORATIONS

ALBANY, N. Y. (Special).—Certificates of incorporation for eight new amusement enterprises were filed with the Secretary of State the past week. The list includes both theatrical and motion picture companies and have a total capital stock of \$345,000. The Arthur Hammerstein, Limited, of New York City with a capital of \$20,000 has been granted a charter to conduct the theatrical and motion picture business in all its branches. The Fair Service, Inc., of New York City, capitalized at \$300,000, has been authorized by the state to provide general amusements features to state and county fairs. The new firms are as follows:

Overseas Film Corporation, New York City. Theatrical proprietors and to manufacture motion picture machines and films. Capital, \$10,000. Directors: Margaret J. Winckler, Michael Resnick, and Lou J. Rubenstein, 2 West 120th Street, New York City.

Arthur Hammerstein, Limited, New York City. To produce and exploit theatrical and other stage attractions and engage in the motion picture business. Capital, \$20,000. Directors: Arthur Hammerstein, Hugh Grady, and Alfred Beekman, 1476 Broadway, New York City.

Fair Service, Inc., New York City. To provide general amusements, including theatrical attractions, and other features for state and county fairs. Capital, \$300,000. Directors: A. Johnny Mack, John P. Mack, and John P. McCarthy, 49 Wall Street, New York City.

M. & G. Exhibition Company, New York City. To operate motion picture theaters. Capital, \$1,000. Directors: Nettie Goldman, Morris Goldman, and Ben. Cohen, 853 South Boulevard, New York City.

Maxim P. Lowe Producing Corporation, New York City. To produce plays and vaudeville acts. Capital, \$5,000. Directors: Daniel Lowe, Henry N. Clark, and David A. Sterling, 1482 Broadway, New York City.

Rye Beach Amusement Device Operating Company, New York City. To operate amusement and exhibition enterprises. Capital, \$2,000. Directors: Jacob Axelrad, Samuel B. Cooper, and Estelle Schulman, 51 Chambers Street, New York City.

The J. & S. Theatrical Corporation, New York City. To engage in a general theatrical business. Capital, \$5,000. Directors: Rush Jerome, Leo Siroky, and A. M. Zinn, Columbia Theater Building, New York City.

Regent Entertaining Company, Elmira, N. Y. Theatrical and motion pictures. Capital, \$2,000. Directors: Frank H. Tooker, Nathan Friedberg, and Geo. H. Tooker, Elmira, N. Y.

The following film corporations have been certified to the Secretary of State that the entire amount of their capital stock has been

ROBERT T. THORNBY

Producer---World-Paragon Pictures

Current Release—"HER MATERNAL RIGHT," with Kitty Gordon
In Preparation—"LITTLE COMRADE," with Ethel Clayton
and Carlyle Blackwell

Formerly Producer of Keystones and Vitagraph Successes

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

BURTON KING

DIRECTING

MME. PETROVA

WILLIS AND INGLIS

Wright and Callender Building, Los Angeles

Hollywood Office, Ivar Street

—AFFILIATIONS—

ROHM AND RICHARDS, Strand Building, New York
EDWARD A. WHEELER, Schiller Building, Chicago
LYALL WILLIS, London, England

"Everything Pertaining to the Photoplay"

paid in full: Pareuta Film Corporation, capital, \$250,000. Vario Films, Inc., \$10,000. Winston Films, Inc., \$10,000. Inter-Ocean Film Corporation, \$1,000.

Geo. W. Herrick.

"The Masque of Life," which opened an engagement at the Park Theater Monday, reveals Rita Jolivet, one of the best known stage artists, and Hamilton Revelle, a prominent leading man, in a story fraught with intense human interest.

November 6 is Election Day
with the Successful Exhibitor

THEN HE VOTES FOR

MARY PICKFORD

and the first superior production
made by her own company

"LESS THAN THE DUST"

Because: MARY PICKFORD has al-
ways meant prosperity for his theatre.

He is convinced that under her new
banner MARY PICKFORD is still his
greatest asset.

To ward off liabilities he needs all the
stars he can get like MARY PICKFORD.

Be a Successful Exhibitor!

ARTCRAFT PICTURES CORPORATION
729 7th Avenue, N. Y. And in 15 Other Cities

Watch for the
GREATEST PHOTOPLAY OF THE CENTURY
"The Truant Soul"

By Victor Rousseau

A super-feature presenting

HENRY B. WALTHALL

the peerless screen actor

KLEINE-EDISON-SELIG-ESSANAY SERVICE



Essanay

1333 Argyle Street, Chicago

RICHARD RIDGELY
AT LIBERTY

Coming Release—Kleine-Edison-Selig-Essanay—"THE HEART OF THE HILLS"
Featuring Conway Tearle and Mabel Trunnelle

EDWARD JOSE ADELE LANE

ASTRA—PATHE

Address care DRAMATIC MIRROR.

WITH THE MOTION PICTURE EXHIBITORS

MUCH ROOM FOR DEVELOPMENT FOUND

Statistics Show Inequality in Distribution of Film Theaters
Throughout the United States

That there still is a wide field for the development of the business of motion-picture exhibition in the United States is indicated by a canvass of the situation as it is to-day. Those in a position to know admit that this is true but are unable to account for the fact that in many large cities there are comparatively few film showhouses, and those of small seating capacity, while in some small towns there appears to be a plethora of theaters.

A case in point is that of Hot Springs, Ark., with a population of 25,000 and an annual visiting list of 150,000, which is only supporting four leading picture houses. The statistics given as to the number of theaters in the various cities are substantially correct but the aim has been to include simply the leading houses devoted to motion pictures.

Brattleboro, Vt., with 9,000 population, has two theaters, the largest of which seats only 500. Hagerstown, Md., is in even worse case, for there are only two theaters there in a city of 25,000 souls. Williamsport, Pa., has 42,000 population and six theaters but the largest seats only 750. Dover, N. H., has two theaters, the largest seating 500. The population is 14,000. Oswego City, N. Y., has 23,285 citizens and two theaters. Wahpeton, N. D., on the other hand, with 3,500 population, has two film showhouses. Elgin, Ill., with 27,500, is satisfied with three theaters. Laramie, Wyo., manages to support two houses, with an 8,000 population. Knoxville, Tenn., has a population of 60,000 and five regular motion-picture theaters. Two vaudeville houses run feature pictures, however. Fort Dodge, Iowa, with 20,000, has four theaters, but the largest

seats no more than 600. Haverhill, Mass., with 45,000 population, has only three theaters. Mobile, Ala., has four small theaters against a population of 80,000, and Frankfort, Ky., has three houses with 12,000 population. One of the theaters there is booking road attractions in addition to films this season. Houston, Tex., has 125,000 population and ten theaters, but the only sizeable house seats 1,100. The others are mostly in the four and five hundred class.

The list might be continued indefinitely, but there is everywhere noticeable a wide discrepancy in the number of houses as compared with populations and in the matter of seating capacity.

It has been suggested that the activity of censorial bodies and of organizations which have the films on their taboo list is responsible in many instances. The character of the population must also be taken into account.

There is, in the opinion of experienced exhibitors, much room for advancement and enterprise, and those having in mind the opening of film theaters with a little judicious investigation should be able to discover many communities where there is room for additional houses devoted to the exhibition of motion pictures.

Where there is evidence that popular antipathy to the films is being fostered officially or otherwise, it is not improbable that the putting forth of extra effort would change the situation and afford opportunity for developing the business.

The one certain thing is that the United States is not thoroughly covered and that a vast increase in the industry is possible through a systematic campaign.

TOO MUCH CENSORING

WINNIPEG (Special).—An effort is to be made to secure the adoption of a broader policy in the censoring of films here as a result of a conference recently held between the exchange men of Winnipeg and Hon. Edward Brown at the Parliament Building.

Mr. Brown has decided to move the quarters of board of censors to the north wing of the new Parliament Buildings. The board will likely be in its new offices by November 1.

The conference was called by Mr. Brown, who wanted to know why a better class of pictures was not being obtained, and whether the provisions of the new Public Amusements Bill were working out satisfactorily to the film men.

Mr. Brown expressed the belief that there is too much censoring. He said he noticed cases where so much of a picture had been cut out that the story was spoiled. He also believed that the board was losing time and revenue in censoring pictures that had already been passed by the Ontario Board of Censors, and that this lost revenue amounted to as much as \$50 or \$60 per day.

MAY RAISE PRICES

SAN FRANCISCO, CAL. (Special).—There is a movement on foot here to increase admission prices to motion picture shows by at least five cents. At a recent meeting of showmen it was pointed out that the cost of films had increased and that competition has added to other expenses of the various houses. It was called to the attention of the assemblage that in Los Angeles the theaters are charging up to thirty cents for admission with an average of fifteen cents for afternoon shows. Ten cents for matinees and fifteen to twenty-five cents for night performances will probably be the new schedule.

PRAISE FOR PATHE SERIES

Exhibitors and newspaper critics throughout the country have been practically unanimous in their verdict that "The Grip of Evil," Pathe's master plot in fourteen chapters, is one of the most interesting continued photoplays that has been shown in some time. Thrills, tense situations and interesting questions which have been commented upon by the foremost minds of America, are treated in "The Grip of Evil."

Here is one among the many letters received from exhibitors:

E. Sachs, Manager of the Ye Drury Lane Theater, New York City, writes: "I think it my duty to let you know what your wonderful series is doing for me. Never in my experience have I had the pleasure of running a continued photoplay, which after the third or fourth episode would have the same power of your 'Grip of Evil.' I have run five serials, and don't you think I ought to know what I am talking about? My advice to any manager is—Book it. It's a Pathe, that's all you need to know."

EXHIBITORS TO AID

The National Association of the Motion Picture Industry, whose active country-wide campaign against censorship calls for ready sinews of war, will soon receive substantial aid from the exhibitors, a division which has been successfully active in the field. At the last meeting of the Executive Committee of the National Association, Lee Ochs, national president of the Exhibitors' League of America, announced that Local No. 1, the big New York group, will divide the profits of the ball to be given at Madison Square Garden on Thanksgiving Eve, giving 15 per cent. of the profits. It is estimated that this will amount to about \$1,500 or \$2,000. The National Association expressed its appreciation in a hearty vote of thanks.

PLAN \$150,000 THEATER

WASHINGTON, D. C. (Special).—The Knickerbocker Theater Company is to erect at Eighteenth Street and Columbia Road a theater to house motion pictures of the finest type, which will cost \$150,000. The lot is said to have cost \$60,000.

The new theater has been designed by Reginald Wychliffe Gears. It is being built for the Knickerbocker Theater Company, a syndicate headed by Harry Crandall, George T. Smallwood, Harry Buckley and Fred S. Swindell. It is to be known as Crandall's Knickerbocker and will be completed within six months.

FROLIC OF SCREEN CLUB

CLEVELAND, OHIO (Special).—The first frolic of the Cleveland Screen Club was given recently at Olmsted Hotel. Members of the "Alone at Last" company, playing at the Colonial Theater, were in attendance. A supper was served at 11 o'clock and a cabaret entertainment provided.

RENEWS LICENSE

BOSTON, MASS. (Special).—Mayor Curley has renewed the license of the Majestic Theater on condition that the film, "Is Any Girl Safe," is not again exhibited. Under the censorship law the Mayor, while he cannot revoke a license without consent of a majority of the Board of Censors, may renew a license on his own initiative.

WILL AID BONDS

COLUMBUS, O. (Special).—Thirty theater men, members of the Columbus Motion Picture Exhibitors' League, it is reported, have agreed to show slides on their screens citing reasons why the \$3,500,000 flood protection bonds should be voted.

MAY "LOOSE" CENSORS

MINNEAPOLIS, MINN. (Special).—It is announced that the Mayor of this city has given the film men and exhibitors of Minneapolis until Oct. 30 to propose a plan of action which will make unnecessary the continuation of the present censorship board.

SNAP SHOTS

Alice Brady lost a valuable diamond ring the other night. Acting in direct opposition to all the time-honored traditions of her profession, the World Film star said nothing to the press agent, but advertised her loss in several morning papers. If ever a person deserved luck in recovering property, Miss Brady did in this case, were it only for the originality she showed. But, unfortunately, the ring is still missing, and the publicity man grits his teeth whenever he thinks of Miss Brady's action.

According to Director Harry Harvey of Balboa, the girl with the wide face is best suited to the demands of the screen. One hesitates to class Harry as a narrow-minded gent because he holds broad facial views, but unquestionably he will be called worse things than that when numerous beauties of the oval countenance type gather to discuss the Harvey statement. With ladies of the lantern-jawed brand the daring Balboa director is likely to be about as popular as an Englishman in Berlin.

Mother dear, I have a grievance, nature's done me serious wrong.
Why is it your daughter Mamie's map has grown so sadly long?
As a winner in the Blums I perhaps had posed and pranced
If there swelled a proper roundness in my wretched countenance:
Take me to the beauty parlor, let them work on me apace;
I shall die heartbroken, mother, if I can't compress my face.

Kelcey Allan strolled into the Rialto the other afternoon and stood in the background languidly surveying the spectators. To him approached an usher, who sought to guide the standing patron to a seat. But the latter declined. "I am waiting here for my father," he explained. "I am Mr. Rothsapfel's youngest son." The usher saluted and went away looking a trifle dazed. "That gets me," he muttered. "Who'd ever have thought the boss had a son as old as him, and that guy the baby of the family at that!"

The absence of Lloyd Robinson, the notorious publicity grenade-thrower of the Famous Players, from his familiar haunts during the past week or so, was a puzzle to many of that gentleman's acquaintances. And then suddenly somebody squealed and the momentous truth became known. It transpired that L. R. was away on his honeymoon, having wed quietly and temporarily forsaken the atmosphere of Broadway and filmland. We add our belated congratulations to the many awaiting the versatile Robbie on his return. May his shadow never grow less, and his popularity increase.

You stole a march on us, L. R., a pardon goes this time,
Yet if you should repeat the trick we'll murder you in rhyme:
A first offense may be condoned, but let the threat be plain—
We simply will not tolerate such secrecy again.

"Interned German liners in the harbor at Pensacola, Fla., came in very handy for Director Robert Ellis in staging 'Grant, Police Reporter,'" writes Curley Welsh. "The captain of the Trieste obligingly got up stream and moved the liner 'half a milk' to carry out the action of the story."

Evidently a new system of measuring distance! Just how far "half a milk" is must be left to the imagination, unless Curley condescends to explain. Or can it be that the Kalem Company, as an object lesson to rivals of their indifference to expense, gave the steamer a milk bath for half its length, despite the alarmingly high price set upon lactical fluid these days? The thought is replete with interest.

There is a bound dog in the Famous Players studio which can and does climb a ladder. Ben Schuberger is authority for this assertion, and he avers that the gifted canine goes through his onward and upward stunt in a scene of "Seventeen," the screen version of Booth Tarkington's novel now being filmed. It appears that Dick Lee first ascends the ladder, meanwhile feeding the dog, who essays the role of "Clematis," and the more Richard feeds him the higher Clematis climbs. Such is the account as rendered by B. S.; there is no other confirmation, but let it go. If he said he possessed a pet clam which was fond of climbing trees, we would probably accept the yarn without comment, for the sake of peace. We will not be drawn into an argument.

A note from Triangle headquarters conveys the interesting information that Roscoe Arbuckle, the Keystone comedian, says he can always think better in an automobile than anywhere else, because the even motion helps to crystallize his thoughts. This in connection with the fact that the rotund fun-maker has recently purchased a new car. There may be something in the idea. Personally we believe our thoughts would crystallize into veritable gems of beauty and wisdom if some kind soul would provide us with a high-priced machine in which to operate our think-tank. There can be little doubt that many a brilliant thinker has injured his brain-pan by using the same recklessly without auto aid. Here is a fruitful

field for some wealthy philanthropist to work in.

If the mental strugglers could each a car select.
Thinkers then might duplicate Roscoe's intellect.

"Bessie Eyton," says the Selig press man, "was glad to return to Los Angeles from Chicago because she could take a plunge in the sea." It's a safe bet that wasn't the only reason for Miss Eyton's gladness. Visitors unused to the vagaries of the uncertain climate of the Windy City are seldom heard to express bitter grief over leaving the place of chilly lake breezes and grimy atmosphere. The blue sky and genial sunshine of Los Angeles must have warmed the inmost recesses of the Selig wanderer's heart when she reached home.

Among the numerous war trophies collected by Donald C. Thompson, now being exhibited on the mezzanine floor of the Rialto Theater, is a steel collar of "stand-up" type, intended to protect the wearer's neck from stray bullets. "How do they manage when they want a collar laundered?" inquired a giddy young damsel. "It is sent to the field blacksmith," returned the attendant. "He must give it an awful rough finish," opined the maiden. "Not so," quoth the attendant, without the shadow of a smile. "A rough finish is just what that collar is designed to avoid, miss." And she sprung no more queries.

Tom Chatterton, the American star, stacked his home larder to the roof with venison, as a result of a recent hunting trip to Zaco Lake, California. Daily the Chattertons reveled in steaks and cutlets of the deer. But after a while the delicacy palled upon them, finally they learned to despise it, and fell back upon pork and beans in an endeavor to forget the once valued meat. Their friends finished up the surplus. Think of that, ye New Yorkers, and smile ironically, as the Broadway bill of fare stares insolently in your faces. Venison! Why even the ordinary steer product puts on high airs nowadays. Tom Chatterton needs a spell of Gotham life to reform his appetite.

While Chatterton was successfully slaying the deer in their native haunts, Sydney Ainsworth, the noted Essanay villain impersonator, was rehearsing in "The Chamberlain" at a Wisconsin location. The spirit of the chase seized upon Sydney, and gun in hand he hiked forth in search of game. A mud hen rewarded his efforts after hours of painful toil, and then two game wardens caught him, with the result that he had to pay a \$25 fine for hunting without a license. Such are the odd ways of fate, and "the trail of the serpent is over us all," at least so Ainsworth thinks.

The following unsigned communication, entitled "Lines to P. M.," came to hand yesterday. At first sight it appeared to be a mere flight of poetic fancy dwelling on the advantages of not arising until the afternoon, or something of that sort. But on second perusal there seemed to be a deeper meaning involved, a subtle suggestion of romance pertaining to persons not altogether unknown to us personally as well as editorially. This solution is offered for what it is worth. Perhaps the rhymes are of no particular significance, yet we prefer to allow our readers to judge for themselves: Patrons, although he doth lampoon Each week, and gayly jest, They know who read between the lines, Peer within his breast Rankles the sting of Cupid's dart that spurs his wild unrest.

Maybe the dainty, madcap maid, In playing thus her part, Little had recked the woe she wrought: N-o wonder from the start Enthusiastic paragraphs came welling from his heart.

The erratic and altogether reprehensible antics of the weather man during the past couple of weeks resulted in something very much like a rout of the Vitagraph forces. Many of the leading people have been laid up with severe colds, Anita Stewart and Earle Williams being among the number. Rose Tapley was also seriously ill, but has returned to the studio.

George B. Baker, of the Metro-Rolfe staff of directors, is enjoying a brief vacation in Havana. In a letter to a friend here, Mr. Baker states that he has had a most enjoyable time in the Cuban capital. He is due to return soon, and immediately on his return will begin work on a production of Holman F. Day's story, "Squire Flynn," starring Lionel Barrymore.

Baby Alice Kellerman is frequently an interested spectator of the taking of scenes at the Metro-Popular Plays and Players studio, even if she is only eight months old. Her daddy is Maurice Kellerman, assistant to Andre Barillet, Mme. Petrova's cameraman, and he seems to think he can work better when Baby Alice is around.

GEORGE D. PARDY

J. Stuart Blackton and Albert E. Smith present

Mary Anderson and William Duncan

in

"The Last Man"

By James Oliver Curwood

A Love Tragedy
Of The Outposts
Of Civilization

Five Part
Blue Ribbon
Feature



VITAGRAPH
V-L-S-E

Back Again!
The Aquatic Journalist HELEN HOLMES
in
A LASS OF THE LUMBERLANDS

A New and Spectacular CHAPTER-PLAY
15 Chapters Released Oct. 23

Back Again! Helen Holmes in a master chapter-play bigger and better than the big success "The Girl and the Game." In response to the requests of more than 6,000 exhibitors all over America who found "The Girl and the Game" the biggest serial success ever produced, Helen Holmes is back again in a newer and bigger chapter-play of the Great North Woods, "A Lass of the Lumberlands."

Audiences everywhere will welcome the announcement of this spectacular chapter-play. The story by E. Alexander Powell, the noted novelist, is unique and profoundly interesting. It will appear in hundreds of newspapers. It depicts, in truthful fashion, life in the logging camps of the virgin Northwest. Love, adventure, thrills—all are possessed by this story, in a combination never before seen.

"A Lass of the Lumberlands" is in fifteen chapters. A new chapter is released every week thru sixty-eight Mutual Exchanges in America. The rental price is very low. It is within the reach of every exhibitor. Wire, write or visit your nearest Mutual Exchange now for prices and dates.

BOOKINGS NOW AT MUTUAL EXCHANGES

AFTER RECEIVING THE GREATEST PRAISE
GIVEN ANY FEATURE IN A YEAR

THE FROHMAN PRODUCTION

The Conquest of Canaan

From the Book by BOOTH TARKINGTON

WITH

EIDITH TALIAFERRO JACK SHERRILL

AND

RALPH DELMORE BEN HENDRICKS
MARIE WELLS GENE LA MOTTE
WALTER HEIRS MARTIN MANN

AND 2000 OTHERS

IS NOW BEING DISPOSED OF ON

STATE RIGHT BASIS

Now Considering Offers for All Territories
as Yet Unsold

NOTE—Over 1,800 Inquiries and Requests Received From
Exhibitors to Date.

ADDRESS

FROHMAN AMUSEMENT CORPORATION

18 EAST 41st STREET, NEW YORK CITY

WILLIAM L. SHERRILL, President

UNQUESTIONABLY

THE MIGHTIEST DRAMATIC PRODUCTION
EVER CONCEIVED OR IMAGINED

FROHMAN'S PRODUCTION OF

The WITCHING HOUR

From the Play by AUGUSTUS THOMAS

WITH

C. AUBREY SMITH

Supported by

JACK SHERRILL ROBERT CONNESS
MARIE SHOTWELL HELEN ARNOLD

And 25 Other Prominent Stage and Screen Players

The Most Powerful Dramatic Story Most Remarkable Theme
Greatest Cast Ever Assembled

To Be Sold on State Right Basis

IN THE PICTURE STUDIOS

MARY PICKFORD, with her mother, brother and company of sixty, is at the Oceanside in Marblehead, prepared to stay about six weeks taking scenes for her next picture. A little Scotch village has been built at Castle Rock and rehearsals go on all day under the direction of Maurice Tourneur and George Cowl. The pictures are taken at night under strong electric lights. Matt Moore is to play opposite her in this picture. Hundreds of people go over daily in hopes of seeing the little star, but the crowds appear to embarrass her and she is seldom in evidence save when necessary, much to their disappointment.

THE FAMOUS PLAYERS studio now boasts of an A1 bowling team, and they are looking for trouble from any other studio. So far, the cream of the players rests in the ability of Al. Kaufman, Dell Henderson, Jack Pickford, Nat Deverich, Wallace MacDonald, Eddie Sturgis, Julian Dillon, Richard Rosson, Owen Moore, and "Scully."

GRACE WYDEN-VAIL has been added to the publicity department of the Southern Paramount Pictures Company, as assistant to James Hanlon. Mrs. Vail was in charge of the publicity work with the Gaumont Company at Jacksonville last winter, and prior to that time served in like capacity for the Crescent Amusement Company at Nashville, for the Jake Wells interests in Nashville and Atlanta, and has had extensive newspaper training.

ANOTHER starring vehicle is being written for Charles Ray, the Triangle actor, and in the meantime he is taking a few bars rest. This is his own term and does not signify that Charles rests against the well known bar which exuberates, for he does not know one bartender by name. The bars are musical, for Charles Ray is not only fond of music, but with a friend has written the music for one of the newest dances. He plays the piano perfectly and once appeared in musical comedy.

WILLIAM D. TAYLOR, the Morosco and Dallas director, is much gratified at the letters received from exhibitors regarding his direction of "The Parson of Panamint," with Dustin Farnum starred. The tenor of the letters is that such plays do untold good. One exhibitor from the Middle West repeated the remarks of a negro janitor who said after the performance, "Ah's seen that Parsin two times. Ah's just gwine to see that one mo' time and then I'se gwine to quit sinnin'."

BLANCHE SWEET announces that she will never be guilty of speeding in a motor car in the turpentine belt of the southeastern states. The Lasky star recently made a trip from Hollywood to a turpentine camp in the southeast which was run by criminals rented out by the state authorities. She played the role of one of these criminals and saw just enough of the life to decide that even being a photoplay star is much easier work. Hence the reform wave which has struck her speedometer.

TOM MIX, who has been out of the directorial harness while playing a leading role in the Selig Western feature, "The Light of Western Stars," has again assumed command, beginning work on the three-reel Western drama, "Twisted Trails," which is being produced at the Los Angeles studios. Bessie Eyton and Tom Mix will once more be seen as co-stars, this winning team being supported by a company that includes Eugene Bessner, Al. W. Filson, Vivian Reed, Will Machin and others.

NEW RULE FOR FILMS

The Park Board adopted last week a system of uniform charges in all its departments for the making of motion pictures. Prices range from \$1 for a horse to \$5 an actor. For using the camera alone the charge is \$5. Permits are issued only by the day.

Don't be misled

There is ONE, and only ONE

Special Production de Luxe of
Shakespeare's Love Story of the Ages

Romeo and Juliet

WITH

FRANCIS X. BUSHMAN

The Crowned King of Motion Pictures

AND BEVERLY BAYNE

Queen of the Screen

It is in 8 Acts - It was directed by John W. Noble and Francis X. Bushman with a company of 600 chosen players, — and it cost

\$250,000 (Real Money) to produce it — BOOKING NOW

AT ALL METRO EXCHANGES

DON'T BE MISLED by inferior imitations of a Masterpiece

M E T R O
PICTURES CORPORATION

1476 Broadway - New York



FEATURES ON THE MARKET

PARAMOUNT PROGRAMME

DATE	PRODUCER	PLAY	STAR
Oct. 12	Morocco	Her Father's Son	Vivian Martin
Oct. 18	Lasky	Witchcraft	Fannie Ward
Oct. 19	Famous	The Kiss	Owen Moore and Marguerite Courtet
Oct. 25	Famous	The Rainbow Princess	Ann Pennington
Oct. 26	Lasky	The Heir to the Moorah	Meighan and King
Oct. 30	Lasky	The Soul of Kura San	Hayakawa and Stedman
Nov. 2	Famous	Seventeen	Louise Huff and Jack Pickford
Nov. 6	Lasky	Unprotected	Bianche Sweet
Nov. 9	Fallas	A Son of Erin	Dustin Farnum
Nov. 13	Lasky	The Plow Girl	Mae Murray
Nov. 16	Lasky	The Years of the Locust	Fannie Ward

PATHE "GOLD ROOSTER" FEATURES

Murators	The Shadow of her Past	Lina Cavalieri
Blache	A Woman's Fight	Geraldine O'Brien
Thalhouser	The Shine Girl	Gladys Hulette
Thalhouser	The Fear of Poverty	Florence LaBadie
Fitzmaurice	The Test	Jane Gray
Thalhouser	Saint, Devil and Woman	Florence LaBadie
Thalhouser	The Pillory	Florence LaBadie
Joss	The Light that Failed	Robert Edeson
Balboa	The Sultan	Ruth Roland
Thalhouser	The Hidden Valley	Valkyrie
Balboa	Shadows and Sunshine	Little Mary Sunshine
Thalhouser	The World and the Woman	Jeanne Eagels

V-L-S-E INC.

Oct. 2, 9, 16, 23, 30, Nov. 6, 13, 20, 27, Dec. 4, 11, 18, "The Scarlet Runner" Serial, Vitagraph, Earl Williams	Through the Wall	Neil Shipman, William Duncan and George Holt
Oct. 2 Vitagraph	The Firm of Girdlestone	Charles Rock and Edna Fiegath
Oct. 9 Vitagraph	A Prince in a Pawn Shop	Barney Bernard
Oct. 16 Vitagraph	The Blue Envelope Mystery	Lillian Walker
Oct. 23 Vitagraph	The Enemy	Peggy Highland, Evert Overton and Charles Kent
Oct. 30 Vitagraph		

WORLD PICTURES

Oct. 16 Brady	The Man Who Stood Still	Low Fields
Oct. 23 Brady	The Hidden Fear	Ethel Clayton and Holbrook Blinn
Oct. 30 Brady	The Heart of a Hero	Robert Warwick

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

Oct. 16 The Social Buccaneer, Louise Loring	Oct. 20 The End of the Rainbow, Myrtle Gosselin
Oct. 23 Love Never Dies, Ruth Stonehouse	Oct. 23 The End of the Rainbow, Myrtle Gosselin
Oct. 30 Love Never Dies, Ruth Stonehouse	

METRO FILM RELEASES

Oct. 16 Quality, In the Diplomatic Service, Francis A. Bushman, Beverly Bayne	Oct. 16 (Ince) The Return of Draw Bean, Hart
Oct. 23 Boife, The Brand of Cowardice, Lionel Barrymore	Oct. 22 (Fine Arts) Fifty Fifty, Norma Talmadge
Oct. 30 Columbia, The Gates of Eden, Viola Dana	Oct. 22 (Ince) The Vagabond Prince, Warner
	Oct. 29 (Fine Arts) A Sister of Six, Love
	Oct. 29 (Ince) Somewhere in France, Glauco
	Nov. 5 (Fine Arts) A Boy's Last Race, Nov. 5 (Ince) A Corner in Colons, Bariscale
	Nov. 12 (Fine Arts) American Aristocracy, Fairbanks
	Nov. 12 (Ince) Jim Grimsby's Boy, Keenan-Markay

TRIANGLE FILM CORPORATION

Oct. 16 (Fine Arts) The Old Folks at Home, Tree	
---	--

SERIALS AND SHORT REELS

"THE AWAKENING"

The Seventh Two-Part Episode of the "Shielding Shadow," featuring Grace Darmoud, Maipn Kellard, and Leon Barry. Produced by Astra for Release by Pathe.

The atmosphere of mystery that pervaded the previous episodes characterizes "The Awakening." In it the identity of the Shielding Shadow and Havengar becomes still more involved. Havengar is still a prisoner in Blanca's cellar, yet he gets out through locked doors and acts as the pilot of Hamilton's balloon in the race. Leontine is the passenger. One Lamp Louie, who has recovered his memory, plots the destruction of the balloon and its fair passenger. He places a bomb in the basket and arranges for an ex-jailbird to pilot the aircraft, the real pilot having been poisoned. Havengar, however, has imprisoned the fake pilot and in disguise he takes his place. The bomb goes off in the air and Leontine lands safely with the parachute while Havengar falls into the water from whence he is pulled to a place of safety. Not until he is on land is his true identity revealed to Leontine.

The scenes of the balloon race are excellent, there being a number of aircraft in the air at one time. The bursting of the balloon and the rescues are also very realistic. These scenes offer more than the usual number of thrills. E. S.

"A NAME FOR THE BABY"

The Seventh Two-Part Episode of the Beatrice Fairfax Series, featuring Grace Darling and Harry Fox. Produced by the Whartons for Release by the International Film Service.

Jimmy Barton.....Harry Fox
Beatrice Fairfax.....Grace Darling
Margaret Payne.....Betty Howe
Madame Minton.....Mary Cranston

The human side of "A Name for the Baby" is by far the most appealing note that has yet been struck by this series. Although melodrama is an ingredient it is subordinated to the more realistic and appealing touches. A girl is betrayed by a wealthy man, who afterward refuses to marry her. Instead he becomes engaged to a society girl. The betrayed one writes to Beatrice Fairfax for advice. Beatrice goes to see her. Jimmy Barton happens to be assigned to work on a story concerning the wealthy man who betrayed her. Thus he and his co-worker's movements again cross. The man bribes an outcast to force the girl to marry him, but Beatrice and Jimmy foil the plot and also bring about the substitution of the girl at the wedding ceremony for the young society woman. Threats of prison prevent an annulment of the marriage, and the couple in the end really find that they love each other.

Both principals and the supporting cast are effective in their various roles, and the photography and settings are well up to the standard established in preceding sketches. E. S.

"THE MERRY MOTOR MENDERS"

One-reel "Ham and Bud" Series, Produced by the Kalem Company. Released Oct. 31, Through the General Film Service.

Ham.....Lloyd B. Hamilton
Bud.....Bud Duncan
Mrs. Nuleywedde.....Ethel Tearse
Her Husband.....Henry Murdoch

Ham and Bud perform any number of amusing antics in this picture that will arouse the risibilities of the picture theater audiences. They open a garage to acquire wealth through the fabulous profits of gasoline, and their mechanical abilities. Tacks, nails, glass, and dynamite are used to secure the patronage of the numerous automobiles that are obliged to pass their establishment. Gasoline is utilized as an ingredient of the "speed cocktail" on sale at the Ham and Bud garage, and which produces some surprising results. The picture ends with a scene showing the comedians speeding along the Milky Way in the ancient "emergency" automobile, where there are no speed laws and aggravating blow-outs. This will come up to the expectations of the many followers of the popular Kalem duo. E. G.

"THE HAZARDS OF HELEN"

"The Lost Messenger"

One-Reel Episode, Featuring Helen Gibson. Produced by the Kalem Company for Release Oct. 28.

Helen Gibson leaps off a high bridge into the river below and afterwards falls off a trestle and down a steep bank. These two feats she performs while escaping from three desperate wharf rats, who want to get back an express package containing money. Her efforts lead to the arrest of the ruffians and the finding of the suspected express messenger, who proves to have been a victim of the toughs.

"THE SCARLET RUNNER"

The Lost Girl

Two-Part Tenth Episode of "The Scarlet Runner" Series. Written by C. M. and A. M. Williamson. Produced by the Vitagraph Under the Direction of Wally Van and William P. S. Earle. For Release on the V. L. S. E. Program Dec. 4.

Christopher Race.....Earle Williams
The Girl.....Louisa Valentine
Paul Western.....John Roberts
Her Uncle.....Richard Wageman

Earle Williams and John Roberts play the roles of two young men who rescue a girl from the clutches of the law after they have had a thrilling trip through the air and a fast race over the road. Louisa Valentine is the girl in distress. Richard Wageman plays the part of the mad uncle realistically. Williams and Roberts are of the clean adventure-loving type of young men in the play, and do dare-devil stunts in manipulating a balloon and an auto. Miss Valentine is appealing in the scenes where she is threatened by her supposed uncle. The photography and direction are both first class.

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 29

Bessie Love in
"Sister of Six"
FINE ARTS

There's a "something" indefinable about this dainty, demure little star that's irresistible. Her sweet, winsome manner reaches right down to the heart of every moving picture patron and "gets" it. Somehow they can't help loving Bessie Love.

And when you show "Sister of Six," the latest picture in which this star appears, you will understand why this is true. You'll enjoy it—and so will your patrons. They'll go away loving Bessie Love more than ever.

Louise Glaum and Howard Hickman
in "Somewhere in France"

A picture that holds you in suspense until the very end—a tale so full of mystery that you cannot guess the outcome—a story so gripping that hours pass like minutes. Such a picture is "Somewhere in France," the new Triangle Play co-starring Louise Glaum and Howard Hickman, written by the late Richard Harding Davis.

There's no question about the way this picture will be received.

KEYSTONE COMEDIES

Two gattling guns of fun and frolic as usual.



WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

LEW FIELDS

and

DORIS KENYON

in

"The Man Who Stood Still"

Louis Mann's great stage success. By Jules Eckert Goodman
Directed by Frank H. Crane. Produced by Paragon Films, Inc.

WILLIAM
CHRISTY
CABANNE
QUALITY FILM CORPORATION

645 West 43d Street, New York



THE PEOPLE WHO MAKE THE LASKY PHOTOPLAYS.

It is a studio of distinction, this of the Jesse L. Lasky Feature Play Company, which commands two square blocks in the section of Hollywood where all varieties of fruit-trees seem to like best to grow, and where both the ocean and mountain breezes combine to make of this section a perfect

THE LASKY STUDIO

It Reflects the Personalities of Those At Its Head

By MABEL CONDON

Four years ago, when Jesse L. Lasky and Cecil B. De Mille erected the forty by sixty foot stage in the rear of the garage at the corner of Vine and Selma streets, Hollywood, they wondered what they were going to do with so much room. The office, projecting room, developing room and property room were all housed in the garage building. The paint frame was under an awning to one side, a huge cotton umbrella was used as a diffuser.

Recently the Lasky

block number one, a three-story dressing-room building will be erected, containing over one hundred dressing-rooms for the members of the organization. Two large buildings will be erected with dressing-rooms for the extra people employed in productions. One of the features of the stock company dressing building will be a big green-room, furnished with easy chairs, magazines, etc., where the members of the organization may wait till needed for a scene. There will be telephones located about the four stages so that the assistant director may summon a member of the company from the green-room without leaving the stage.

A new star dressing-room will be built to house the company and visiting stars. This building will also have a green-room, and in addition to the telephone in that room, each star's dressing-room will be equipped with a telephone.

From the administration building it will be so arranged that the offices of the com-

pany will be at present enclosed by glass. When completed the stage will be practically twice its original size. "Lasky Lane," the home of members of the stock company since the founding of the organization, will be removed entirely to make way for the additional width of the stage.

The new property building will be erected in such a place as to command all four stages. The tramways for conveyance of trucks for furniture and other accessories will lead from its doors to old parts of the studio.

The Lasky Company has always had a reputation for great efficiency, and the new plans laid out by Cecil B. De Mille, director-general, and Milton E. Hoffman, general manager, will make it the most efficient, least confusing and most systematic studio probably in the world. It will be possible to handle at the same time as high as fifteen different companies on production feature pictures in the thorough Lasky manner. The Lasky standard of excellence has been brought about by the wonderful harmony existing between the many different departments, at the head of which is the director-general, Cecil B. De Mille, and studio general manager, Milton E. Hoffman. These two gentlemen preside over the head of the studio and over the bi-monthly meetings of the department heads. Directly under Mr. Hoffman is Fred Kley, the Lasky Company business manager, and Wellington Wales, auditor; these two look after the disbursement of the tens of thousands of dollars that are spent by the Lasky Company each week.

The Art Department, responsible for the design and construction of the Lasky sets, has Wilfred Buckland, former art director for David Belasco, at its head. Directly under Mr. Buckland are a corps of draftsmen and interior decorators. H. C. Higgins, interior decorator, has charge of the decorating of the Lasky sets.

Samuel Deval is the head of the property construction department.

Amos Meyers has been stage-manager for Jesse L. Lasky and stage-manager for the Lasky Feature Play Company ever since its inception. He is in charge of the four great stages, the arrangement of the sets, etc.

Herbert Hewing is the head of the electrical department.

As superintendent of the laboratory, under director of photography, are Alvin Wyckoff and Albert Palm, who have complete charge of the \$150,000 structure and its four score or more employees. This laboratory now makes all the prints for all the Lasky releases on the Paramount program.

In order that the gowns of the feminine members of the Lasky organization may be at all times in the latest modes and fashion, the Lasky Company has secured from one of the leading New York department stores Miss Alfretea Hoffman, who is costume director. She has charge of the entire wardrobe building and designs many of the bewitching creations worn by the Lasky stars.

(Continued on page 35)



MARIE DORO AND DIRECTOR JAMES YOUNG REHEARSING A SCENE.

location for a motion picture studio.

There is a dignity about the place that impresses itself upon all who, either for big or little reason, present themselves here. The keynote of the general high tone that prevails here is co-operation and harmony, so much a part of the studio's working organization.

Altogether it is a particularly nice atmosphere that surrounds the players and others of the Lasky organization. The management is unmistakably the cause. Dignity is in the air, and in the demeanor of every one one meets on the Lasky lot. The various bulletins about the place refer to the studio members not as "Employees," but as "Ladies and Gentlemen." It is a nice feeling and a just one, and one that cannot help but make for the effort on the part of all connected with the organization to give the Lasky Company the best they have to offer.

It is a wise management as well as a rightly human one that inspires such a studio condition—and it directly reflects the personalities of those at the company's head, Mr. Lasky and Cecil B. De Mille.

Milton E. Hoffman, had he the proverbial seven leagued boots of fairy-tale land, could hardly have covered more territory in his management of the Lasky studio than he has accomplished in the short six months that he has been with this firm.

He created his own position. The need of just such a capable manager as Mr. Hoffman was there, however, and Jesse L. Lasky and Cecil B. De Mille recognized it. They also recognized in Mr. Hoffman a man they thought would rightly take care of this big position and this big studio. They knew of what he had done with the Peerless Studios in Fort Lee, N. J.; how he had increased the output and established a system of expenditure economic and wise. Expenditure without waste, was the ruling that guided the Hoffman activities. So the Lasky management invited Mr. Hoffman to come to its Hollywood Studio as supervisor. The agreement was to be an experimental one for a matter of some months, with an option on Mr. Hoffman's services thereafter. After one week of the Hoffman régime, however, he was asked to sign a two years' contract. He did, and the smooth running of this film plant under his direction has proved the wisdom of the choice of Mr. Lasky and Mr. De Mille.

Mr. Hoffman has had experience in every angle of the film game, and previous to this calling successfully managed stage productions. So his knowledge of theatricals, generally, is a comprehensive one. Keen and alert, plus the faculty of being the friend of everybody at the studio, is the combination that makes of Milton E. Hoffman a model studio manager.



1. Elizabeth McGaffey, head of Research Department. Harvey L. Thew, Continuity Head; Tom J. Geraghty and George D. Proctor, Scenario Writers. 2. Fannie Ward, Mae Murray, Jack Dean and Theodore Roberts, in a Lasky Set. 3. Directors Robert Z. Leonard and Ed. J. Le Saint doing what they call a double for The New York Dramatic Mirror's Lasky issue.

Company announced that they had acquired the block bounded by Argyle, Selma, El Centro streets and Hollywood Boulevard. This gives them two full blocks right in the heart of Hollywood. The company has also announced that the present studio will be practically rebuilt. A two-story administration building will occupy the site of the old garage, a separate building will be maintained by the engaging department, as well as a separate building for the wardrobe. The new laboratory will be enlarged to house a new drying room and new projecting room.

Two new stages will be erected, parallel with the present stages, one of these being seventy by two hundred and fifty feet, covered entirely with glass. At the corner of Argyle and Sunset, of

pany's directors will open directly on the stage.

The company's garage and storehouse will be moved over to the new lot. It is the intention to use the recently acquired property exclusively for exteriors, while the old block will be occupied entirely by stages.

The original stage is now being enlarged to two hundred by one hun-



GERALDINE FARRAR ADMIRING THE GOLD AND SILVER MIRROR WHICH THE CECIL B. DEMILLE COMPANY GAVE HER AS A FAREWELL TOKEN.



THEY ARE ALL EXPERT WORKERS IN THEIR INDIVIDUAL LINES.

ABOUT THE PLAYERS

Biographies of the Favorites Who

IN LASKY PHOTOPLAYS

Are Busy at the Hollywood Studios

FANNIE WARD's coming in to the realm of pictures via the Lasky Company was an event de luxe in filmdom. She brought with her a name made valuable by numerous stage successes. The advent of a stage star in the picture game is one that always prompts the reflection—Yes, a success on the stage, but how will she photograph? And the answer in the case of Fannie Ward was one of unanimous approval. Fannie Ward, in "The Cheat," was one of the biggest dramatic successes that the screen world has known. Without any seeming trouble this stage star, who early proved her right to the title of screen star as well, has mastered even more than the necessary knowledge that makes for a screen success.

Recently the one sixteen-year-old ingenue in Lasky Stock left this company and a publication came forth with the statement that Fannie Ward was now the only ingenue at the Lasky studio. A tribute, indeed, to the actress who has been a star for the last several years both in America and abroad.

MARIE DORO and her appealing eyes will be seen for the next year under the Famous Players-Lasky-Morocco banner. It took but the first of Miss Doro's screen appearances to endear her to the hearts of the screen public, and immediately she was re-engaged for other features under the Famous Players management. She has made several appearances with the Lasky Company, each serving to make her popularity more pronounced. At present she is at work under James Young's direction in the title role of "Oliver Twist." Since this was one of Miss Doro's stage successes, she was thought to be the logical one for its screen production. She earnestly hopes, but cannot quite believe, that the screen public will accept her in this production as a boy. It is her ambition to make them lose sight of her as Marie Doro in the interesting character of "Oliver Twist."

This girl is one of many friends, both at and away from the studio. She has a big home of many rooms in the Hollywood foothills, and she loves to fill it with guests and happy informal times. She is the instigator of picnics and parties at which names mean nothing, and the owners of said names are laughing, romping participants.

Marie Doro is a happy acquisition to the film world.



1. Director George Melford, Popularly Known as "Whispering George," Because He Isn't. 2. Director Frank Reicher and a New Script. 3. Director Marshall Neilan in a Business-like Mood. 4. Samuel De Val, Head Carpenter; Kenneth McGaffey, Publicity Chief, and Wallace Reid, Acting as Judges in a Recent Thrilling Battle at the Lasky Studio.

MAE MURRAY, a slip of blonde gracefulness, is one of the most tireless of workers out at the Lasky Studio in Hollywood. The day is never too long nor the work too hard to suit this ambitious exponent of the screen drama, who claims to like this variety of work much better than that in which she endeavored herself to New York that to Mae Murray never proved fickle. The dancing toes of the pretty and gracious Miss Murray became the admiring talk of New York three years ago, and the dancing palace which bore her name atop one of the New York buildings of Times Square was the most popular of all the after-midnight fun-places. It was just about a year ago that the Lasky Company recognized Miss Murray's possibilities as a screen star, so she came to the Lasky Hollywood Studio, appeared in "To Have and to Hold" and "Sweet Kitty Bellairs," and then returned to New York and worked in the Famous Players-Lasky Studio in the title role of "The Big Sister," a story by William Hurlbut. Just a few weeks ago she returned to California and has just completed a feature-role under Robert Leonard's direction.

BLANCHE SWEET for the past two years has been a notable member of the Jesse L. Lasky Feature Play Company. She came to this organization direct from a number of screen triumphs under the personal direction of D. W. Griffith. "The Warrens of Vir-

ginia" was her first Lasky production and she has followed it with a number of prominent screen successes.

Only three years ago Mr. Griffith made the remark to a bystander during the filming of the six-reel feature, "The Escape"—"I consider that Miss Sweet possesses the biggest dramatic possibilities of any leading woman on the screen." As a Biograph girl the name and face of Blanche Sweet became internationally known. She is unassuming and retiring, disliking any kind of ostentation. In short, she is a real girl, with a likable personality, a belief in her own convictions and with a detailed knowledge of the screen and how the most effective work thereon is scored.

She is a Chicago girl, Blanche Sweet, and went directly from a high school there to New York and Gertrude Hoffman's company, with which she toured for two seasons, being one of its principal dancers. She applied to the Biograph Company as an extra, was accepted and gradually became one of the best known members of this organization. "A Man With Three Wives" was her first Biograph success. Leaving and coming to California with her grandmother, Blanche Sweet entered Berkeley College, but the lure of the camera shortly brought her back to New York. It was then that "Judith of Bethulia" was produced. In it Miss Sweet did what is acclaimed to be a most notable performance. "The Cap-

tive," "The Case of Becky," "The Clue," and "Her Secret Sin," are some of the best known of the Blanche Sweet-Lasky productions. At present she is being directed by Marshall Neilan in a strong dramatic story.

SENSEI HAYAKAWA and his wife, Tsuru Aoki, are distinctive characters at the studio of Jesse L. Lasky, where they have been for a little more than two years. Each was celebrated for individual and successful stage productions before going into pictures. It was when they were with the Ince Company that they first came into general prominence, their work in "The Typhoon" cementing their popularity with the screen public. Mr. Hayakawa's best known Lasky appearance to date was in "The Cheat," in which he played with Fannie Ward. His support of Blanche Sweet in "The Clue" and "The Secret Sin" further added to his screen laurels, and in "Alien Souls" with Fannie Ward he achieved even greater success. This picture, as well as the more recent one, "The Honorable Friend" by Elisabeth McGaffey, was written especially for Mr. Hayakawa. "The Soul of Kura-San" is the newest Hayakawa vehicle.

This Japanese actor was born in Tokio twenty-seven years ago, and was educated for a high position in the Japanese navy. He preferred the company of his uncle, Otto Kawakami, a celebrated Japanese actor. On the latter's tour of America Hayakawa was a member of his company. While here he studied English drama and literature at the University of Chicago and he returned to Japan making a success of the Japanese version of Ibsen dramas and Shakespeare. He again came to this country, was engaged by Thomas H. Ince, and shortly afterwards by the Lasky Company, where he is one of its distinguished members.

THOMAS MEIGHAN, broad shouldered and good looking, in addition to leading man honors suggests those of the gridiron as

THE LASKY STUDIO

(Continued from page 34)

as well as supervising the costuming of all the productions.

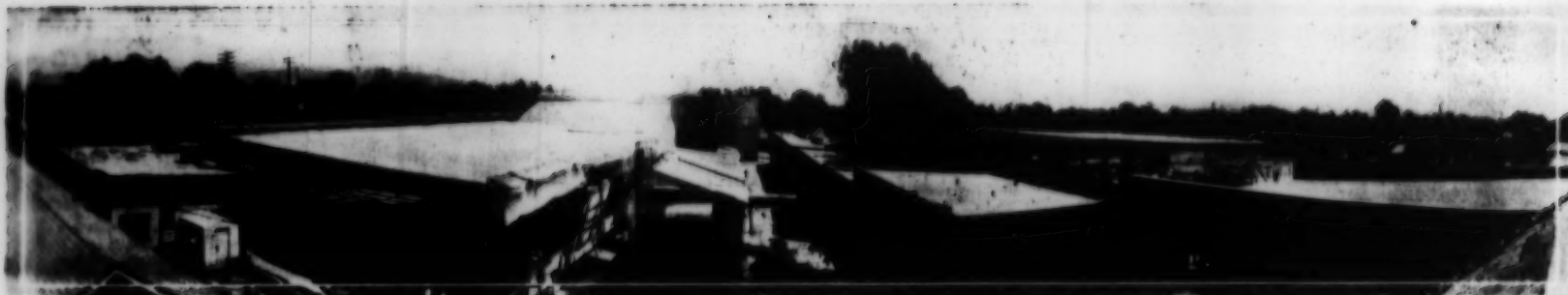
To cast the minor parts and secure extras of proper types, the Lasky Company has secured the services of Louis M. Goodstadt, ten years manager of Ben Greet.



HOBART BOSWORTH AS BILL SYKES IN "OLIVER TWIST," IN WHICH PICTURE MR. BOSWORTH'S DOG WILL ALSO FIGURE.



THIS IS NOT A POPULAR PASTIME WITH TULLY MARSHALL, BUT ONLY A "JOAN OF ARC" INCIDENT.



PANORAMIC VIEW OF LASKY STUDIOS.

PERSONALITIES AND ACHIEVEMENTS OF LASKY PLAYERS

(Continued from page 35)

well. The members of his family never quite got over Mr. Meighan's refusal to continue his study of medicine at college, but football and dramatics appealed strongly to the young athlete and without any trouble he achieved success in both. A part in Henrietta Crossman's company, "Miss Nell," gave him a stage introduction. It was followed by a season with Grace George and two years in stock at Pittsburg. By that time he was known as one of the best leading juveniles in the country and appeared with Edie De Wolf, John Mason, and later with Willie Collier. He was a featured principal of the all-star cast of "The Two Orphans" and was the leading man in the London engagement of "The College Widow." For three years he appeared with David Warfield in "The Return of Peter Grimm," went back to London with the "Broadway Jones" production, and just previous to joining the Lasky Company had the big role of the lawyer for the defense in the New York production of "On Trial." His first Lasky appearance was in support of Laura Hope Crews in "The Fighting Hope." He also appeared with Miss Crews in "Blackbirds" and with Charlotte Walker in "Kindling." He co-starred with Anita King in a current Lasky feature, and at present is working with Blanche Sweet under Marshall Neilan's direction.

"Tommy," as this young man is popularly called, is generally liked in both the screen and stage profession. His friends are many, his generosity big, and his following large.

WALLACE REID has many things to his credit, among them the fact that he is the son of Hal Reid, the playwright. The credit for achievements in his chosen profession, however, are the things that count most and that reflect upon the ambition and ability of this young leading man, who within the past two years has accomplished noteworthy performances in Lasky pictures. With Geraldine Farrar in "Carmen" and "Marie Ross," he is particularly identified, and in the twelve-reel feature "Joan of Arc" he will be seen in one of the principal roles of this production. Lately he has been co-starred with Cleo Ridgely in several productions.

In his first stage experience Mr. Reid inverted the general order of things by appearing as a girl in "Slaves of Gold." His age was four. By the time he grew up the stage had lost its attraction for him and he worked as a reporter, a civil engineer, and a cowboy. He was induced to appear in his father's vaudeville sketch, "The Girl and the Hanger." The Selig Company offered him his next experience. After becoming "camera-wise" he secured the motion picture rights to "The Confession" and joined the Biograph Company, playing leads opposite Florence Turner. He came to the Coast with Otis Turner as actor, director and scenario writer for the Universal. He was one of the early principals of the American Film Company. His physique and athletic ability secured for him the honors of the big saloon fight scene with Gus in "The Birth of a Nation." It was after this that he affiliated with the Lasky Company.

Two years ago Mr. Reid married Dorothy Lavenport, a niece of the late Fanny Lavenport and a featured lead in five-reel pictures.

HOBART BOSWORTH is a noteworthy addition to the names that stand for Pacific accomplishment, which names comprise the membership list of Lasky players. Mr. Bosworth has been with the organization for the past three months and just recently signed a year's contract at this studio. He plays a big role with Geraldine Farrar in the "Joan of Arc" multiple reel feature, and he makes a splendid "Bill Sykes" in the "Oliver Twist" production now being made by Director James Young. Hobart Bosworth is one of the most distinctive personalities in the entire film industry. His work is finished and artistic. A Hobart Bosworth performance is always one of which both himself and his company can be proud.

He came out to this country several years ago presumably to die, as doctors in the East gave him little hope for recovery, but active life in the out-of-doors more than accomplished the desired purpose, as Mr. Bosworth to-day stands for perfection in physique and health.

He joined the Western Selig Company in 1906. It was his first picture experience, and he remained with this firm for four years, thereafter establishing the Bosworth Incorporated which featured Mr. Bosworth

in Jack London stories. He staged a Van Loan series, and in March, 1915, joined the Universal forces as actor and director. Upon the recent severing of his connection with that organization he became a member of the Lasky Company, where his affiliation is all that is pleasant. The Bosworth type of man bespeaks the sea, and rightly, for he put in several years as skipper and dock-worker, this being the occupation he was able to get when he ran away from school when a boy. He is an expert wrestler and boxer, and before adopting pictures spent a number of years in stage productions and repertoire. He went to London with Augustin Daly, played with Julia Marlowe, Amelia Bingham and Blanche Walsh. Picturedom, however, has more than compensated Mr. Bosworth for its adoption by him.

five years previous to 1912 he was the leading man in his own company of players. Mr. Carpenter is one of the players whose name stands for perfection in screen work.

RAYMOND HATTON has achieved success far beyond his years. His characterizations are truly remarkable. You will agree in this verdict when you remember the character Kyosho in the recent Lasky picture, "The Honorable Friend." Other notable performances he has to his credit are the Hunchback in "The Circus Man," the role of the Mexican in "The Girl of the Golden West"—which performance, by the way, received the enthusiastic comment of press and public—Blake, the Spy, in "The Warrens of Virginia," the Secretary in "The Woman," the King in "The Puppet Crown," Larry in "Chimmie Fadden," Steve in "Kindling," and Hawke, Jr., in "Black-

Lasky Company and seems to be a permanent member of this feature organization.

TOM FORMAN is the Lasky Company's juvenile lead who pleases with his every performance. His Lasky introduction was with Edith Tallaferro in "Young Romance." A little later followed a likeable part well played in the production, "The Woman." He has appeared opposite Blanche Sweet in several of the latter's features, the most recent being "The Thousand Dollar Husband."

Mr. Forman, previous to his Lasky engagement, was with the Universal Company. Though young, Mr. Forman was brought up on a cattle ranch in Texas. He picked out the stage for his calling, and, like many others in the business, made his debut in "Uncle Tom's Cabin." He was "Little Eva." With this same company he "doubled in brass," being a fine cornet player during the parades. He worked as a super with the Belasco Stock Company in Los Angeles and shortly afterwards became leading man in a small repertoire company. From there he came into pictures. There are many who will vouch for the popularity of young Tom Forman.

BILLY ELMER is the studio's stock athlete. He also acts as trainer for any of the studio boys who have an athletic part to play and Billy Elmer's instruction always helps them to play it. He has been a member of the Lasky organization for the past two years and is a well-known exponent. He had a telling part in the Geraldine Farrar "Joan of Arc" feature, was the policeman in "The Honorable Friend," and will be remembered for his distinctive work in "The Chorus Lady" and "The Dream Girl." He is distinctly a type and he is one of the screen folk who make for real realism on the screen. Also he is one of the most popular members of the Lasky Studio.

JACK DEAN is what is known as a rare species, the juvenile lead, who will never die. He was one of the most prominent leading juvenile men on the stage. When Fannie Ward returned to this country from a successful European tour a little more than three years ago, Mr. Dean was chosen as her leading man for her New York productions. He continued with her also on her vaudeville tour, and a little more than a year ago came to the Lasky Hollywood studios, where he has done commendable work opposite Miss Ward. Among recent pictures in which he has appeared are "Tennessee's Pardner," "For the Defense," "Each Pearl a Tear," "The Year of the Locust," and "The Cheat," and at present he is working in the picture, "Betty of the Orange Country," under Frank Reicher's direction.

THURU ANGI is a pretty little Japanese who is a real actress and also is the wife of Sessue Hayakawa. She played in the Ince pictures in which both she and Mr. Hayakawa were first brought particularly to the attention of the picture industry. "The Wrath of the Gods" and "The Typhoon" marked the introduction of them as popular favorites with screen patrons. She has been on the stage since her eighth year, when, with her aunt, Mile. Yacco, perhaps the most noted of Japanese actresses, she toured this country. In the same company was Sessue Hayakawa and his uncle, Otto Kawakami. She was educated in Japan and for a time attended a convent in America. She rides and paints, and, for one who is twenty-four years old, has achieved a place very much worth while in both stage and screen history.

STUDIO NOTES

Cecil B. DeMille will arrive in New York within ten days with the first print of the Geraldine Farrar "Joan of Arc" picture. Miss Jeanie MacPherson, who adapted this story to the screen, will accompany Mr. DeMille together with her mother, Alvin Wyckoff, director of photography, and Howard Ewing, director of lighting.

A Coast Artillery Federal Reserve has been organized from members of the various picture studios. T. E. Duncan and Walter Long, both Lasky-ites, are Captain and Second Lieutenant respectively. Following is an example of the orders heard by a curious outsider: "Raise your foreground two turns—nan right two turns—propt!" A mythical shell was placed in the breach—"Smoke not!" A powder bag was shoved to them—"Action!"—the breach block was locked, the company stepped aside—"Fire!"—the barrel was pulled and the mythical shell sped seaward.



1. Al. Wyckoff, Head of Laboratory, with Jeanie MacPherson, Cecil B. DeMille, and Wallace Reid, in a Remnant of "Joan of Arc" Set. 2. Studio Manager Hoffman and Blanche Sweet. 3. Thomas Meighan. 4. Elliott Dexter a Willing Victim to Marie Doro and Her Charley Chaplin Camera. 5. Charles Sarver, Scenario Writer, in the Shade of a Fig Tree.

H. B. CARPENTER has a creditable list of feature pictures, both with the Lasky and other feature companies. His itinerary in the film world comprises but few connections but those are noteworthy ones—namely, Selig, Bosworth, and the Lasky Companies. He has been with the last named organization for more than two years, and is known throughout the profession for splendid performances, both in the way of leading and character roles. He had a big part in Selig's "Adventures of Kathlyn," and among his last Lasky appearances were those in "The Man from Home," "The Virginian," "The Goose Girl," "The Rose of the Rancho," "Carmen," "The Golden Chance," "Marie Ross," "The Thousand Dollar Husband," and "Joan of Arc." He is at work now under James Young's direction in "Oliver Twist."

His stage experience covered engagements with George Fawcett, Olga Nether-

birds." He played a straight part, that of the King, in the "Joan of Arc" production.

When a boy, Mr. Hatton established a stock company with his playmates in his father's barn. His liking for the stage alarmed his parents and he was sent to a farm, where five A. M. chores were the final contrast to the preferable activities of an actor. So young Mr. Hatton ran away, secured an engagement with a St. Louis theatrical company and barn-stormed the country therein. He married Frances Roberts, and their honeymoon was with a wagon show which traveled up and down the Coast for fifteen hundred miles.

Mack Bennett and the Biograph Company gave Mr. Hatton his first film engagement. It was as an old Russian in a mob scene, and his crepe beard and cotton robes had the misfortune to catch on fire, with the result that Mr. Hatton spent some time in a hospital. Two years ago he joined the



MAE MURRAY

Lasky Hollywood Studio



MARIE DORO



JAMES YOUNG

Productions

MAE MURRAY—"Sweet Kitty Bellairs"
 BLANCHE SWEET—"A Thousand Dollar Husband"
 MARIE DORO—"The Lash"
 BLANCHE SWEET—"Unprotected"

In Preparation

"Oliver Twist" with all-star cast

MARIE DORO TULLY MARSHALL HOBART BOSWORTH THEODORE ROBERTS
 LASKY HOLLYWOOD STUDIO CALIFORNIA



HOBART BOSWORTH

"La Hira" in "Joan of Arc"
 "Bill Sikes" in "Oliver Twist"

Lasky Hollywood Studio

California

LASKY'S EXPERT DIRECTORS

Those Who Put on the Productions

Cecil B. DeMille, the Lasky Company director-general, before entering the photo-dramatic field had devoted practically his entire career to dramatic study and writing. Son of Henry C. DeMille, the noted dramatist and partner of David Belasco, he had not only his own knowledge of the drama, but all of the technique of his parents, his mother being Mrs. Beatrice M. DeMille, also a dramatic writer of note. Both Cecil B. and his brother, William C. DeMille, took up the study of the stage early in life, and after graduating from Columbia University both began the serious work of writing and producing.

When Cecil B. DeMille entered the photo-dramatic field, he brought with him this wonderful knowledge of the drama, which prior to his debut had been ignored by motion picture producers. Mr. DeMille's theory, and it was upon this theory that the Lasky Company was founded and has reached such a great prosperity, was that photo-dramas should be written, directed and produced with the same care and attention to detail as dramas for the spoken stage.

Mr. DeMille was the first one who realized that writing for the silent drama was a new art, an art divorced from the spoken drama but still parallel. The drama, instead of being brought out by impassioned speeches, must be presented by action. That a movement of the hand must carry as much dramatic force as an impassioned speech. It was upon these theories that the Lasky Company was organized. The right theory is self-evident.

In producing for the spoken drama, Mr. DeMille was a success, he was acknowledged as one of the best producing directors in the country. His attention to detail, his delicate touches, all made by the hand of an artist. Not being familiar with motion picture traditions or axioms, Mr. DeMille visited all precedents and created what is universally known as the Lasky School of Photography. He had seen some beautiful paintings and some wonderfully artistic photographs, so the Lasky director-general felt that these works of art could be transferred to a motion picture film, but instead of the figures being motionless, they could be in action. It was along this theory he began to work. He first tried the impressionistic school, as in the "Roses of the South," later he did the Rembrandt, as in "Carmen," and later the Japanese, as in "The Cheat." At all times into his photo-dramas has been that wonderful touch and attention to detail, that stamps a DeMille produced drama throughout the country.

Recently Mr. DeMille has completed his first big production, a twelve-reel story, in which Geraldine Farrar will appear in an unusual side of the life of Joan D'Arc. In this production Mr. DeMille has made no attempt at a startling, vivid or grand spectacle, he lays no claims to thousands of people, sensational feats or architectural grandeur, but he has presented a beautiful, sincere, heart-grIPPING story in a comprehensive, artistic and dramatic manner. He has lavished money on the production, but not on thousands of extras. He has selected a supporting all-star cast absolutely unprecedented in photo-dramatic history.

Mr. DeMille is confident that he has a story interesting enough, filled with enough dramatic tenacity to hold an audience for an entire evening, and presented as it is by the splendid artists under his masterly direction, it is felt that at its premiere a new epoch will be founded in the life of the photo-drama.

DIRECTOR FRANK REICHER came from stardom on the speaking stage to join the Lasky forces at their Hollywood studio. He was the star for David Belasco in "The Scarecrow," played with Frances in "Marie Telle," and for the past fifteen years has figured notably in the history of the stage. He is the son of Emanuel Reicher, head of the German Theatrical Association in America, and his sister is Hedwig Reicher. He served as producer for a number of the Belasco productions, his wide knowledge of the stage and his ability to put this knowledge to the best possible use, making of him a valuable asset to the theatrical world generally. So he had much to bring to the direction of the silent drama. His work with the Lasky Company for the past one and one-half years has placed him among the first of the industry's directors.

Among the pictures he has made for the Lasky Company are "The Secret Orchard," "Blanche Sweet in 'Her Secret Sin,'" "Witchcraft," "Public Opinion," Lou Tellegen and Neil Shipman in "The Black Wolf," and Lou Tellegen in "The Victory of Conscience."

MARSHALL NEILAN is one of the most recent directors to have come under the Lasky banner. He is one of the youngest directors in the industry and has made a marked success both of directing and acting. It was in the latter capacity that he began to make his name known six years ago. The Kalem Company gave him his first picture position and he left this studio for the American, where he directed his first picture. From there he went to the Biograph Company and, returning to the Kalem organization, acted as director and featured lead through a year of picture-making. The Selig Company then signed Mr. Neilan, popularly known to his friends as "Mickey." Here he directed almost entirely, though in several features he took a leading part at the request of the Selig Company. He worked both in the California and Chicago studios, returning to

the latter place just recently to produce "The Country that God Forgot." Two months ago he joined the Lasky organization and has just completed his second picture featuring Blanche Sweet, "The Tides of Barnegat" and "The Silent Partner" being the two pictures made by him at this studio. Mr. Neilan possesses all the qualities that go to make for the kind of director the industry most needs. Thus is his future career plainly mapped out for him.

JAMES YOUNG is classed among the very best of the industry's directors. His accomplishment in this line as well as that of the stage is known to every one in the industry. He has biased the way in more paths than one in this film game, and some of the industry's best pictures are those which had James Young as their producer.

His connection with the Vitaphone Company makes for part of filmdom's history. He has put into effect a great number of original ideas, the result of which more or less established a precedent for other companies and other directors. His was one of the first noted stage names to affiliate

the great length of three reels. It set a new pace for the comedy makers. From his Vitaphone affiliation Mr. Young went to the Peerless studios and six months ago came to the Lasky Hollywood studios, where among the pictures made by him are "Sweet Kitty Bellairs" with Mae Murray, "A Thousand Dollar Husband" with Blanche Sweet, a just-completed Marie Doro feature, and now Mr. Young is in the midst of the "Oliver Twist" production, with Miss Doro, Hobart Bosworth, H. B. Carpenter and others of Lasky note in his cast. Mr. Young is known throughout the stage and screen professions as a master of Shakespearean repertoire.

DIRECTOR EDWARD J. LENAINT has been with the Lasky Company several months. He came to it from several years of training in the production of pictures, which activity was preceded by fifteen years of dramatic work on the stage. He was a member of the most prominent stock companies the profession has known; he played every kind of a part, and was regarded as one of the most able and useful men in the profession.

He was with the Broadway forces for three years, playing the stock broker in "The Man of the Hour." His first picture affiliation was the Imp Company, and it was with this organization that he came to the Coast. He then joined the Kinecolor Company, and when that company ceased producing went to the Selig Company for a two and one-half years' engagement. While with

tor and star for the Universal Company, is the youngster of the Lasky directors. The Lasky Company is confident of his ability as a director of merit and his first Lasky feature will have Mae Murray as its star.

WILLIAM C. DeMILLE, who on the speaking stage also directed his plays, and who has been with the Lasky Company for a long time as a dramatic writer, became tired of the pencil and finally took his place as a director, beside the camera. With all the dramatic experience of his brother, William C. DeMille has made some of the most celebrated of the Lasky pictures.

WILFRED BUCKLAND is the wizard of things artistic in Lasky features. The industry gives him tribute, first for his ability as demonstrated in the years of his David Belasco affiliation, during which time Mr. Buckland's artistic eye and brain evolved the greater number of the stage effects that are factors in the history of the progress of the stage.

For years Mr. Buckland had worked with the De Milles under the Belasco regime, and two years ago was induced by the Lasky Company to sever his stage connection and come to Hollywood to make the Lasky studio his workshop in the way of introducing art direction into pictures. Making up his mind as to what the screen needed in this line, Mr. Buckland came West. The Lasky features began to show the result of the ability of Mr. Buckland, and much credit is due him for the present quality of these features. Every set, every particle of interior decoration is traceable to Wilfred Buckland. He reigns in the bright second-story studio devoted to himself and his staff. From his windows he overlooks several of the stages. He works quietly and effectively, and he himself says that he has hardly begun the accomplishment of the various things he set out to do. The industry and screen public are referred to "Joan of Arc" and future Lasky features for further proof of the artistic ability of Wilfred Buckland.

GEORGE MELFORD is the dynamo director of the Lasky lot; also he is first in seniority next to C. B. DeMille.

A George Melford production always means completeness in all details. For nine years preceding his Lasky engagement he was general director with the Kalem Company, and was responsible for its best known pictures. Among the Lasky plays he has produced are "Young Romance," "The Woman," "Stolen Goods," "A Puppet Crown," "To Have and to Hold," with Mae Murray; "Each a Pearl a Tear," with Fannie Ward; "The Years of the Locust," and "The Governor's Lady."

Mr. Melford is at work now on a picture featuring Wallace Reid and Cleo Ridgely. His service with the Lasky Company dates back two and one-half years, and in that time he has made the name George Melford stand for superiority in direction.

STAFF PHOTOGRAPHERS

ALVIN WYCKOFF came to the Lasky Company at its inception, having to his credit the filming of "The Count of Monte Cristo" and other Selig productions. His affiliation with the Lasky organization was by way of cameraman to Cecil B. DeMille; he has remained in this capacity, having photographed every one of the DeMille productions, and in addition gradually assumed charge of the entire photographic department. The erection of the new \$150,000 laboratory was from plans made by Mr. DeMille and Mr. Wyckoff, the latter personally supervising the work of erection and installation.

He is the inventor of numerous appliances to aid motion picture photography. He is also responsible for a film polishing device which is said to have a capacity of more than one hundred per cent. over any other polisher on the market.

Among recent Lasky productions which testify to Mr. Wyckoff's photography are "The Trail of the Lonesome Pine," "Carmen," "The Dream Girl," "Temptation" and "Maria Rosa." He was in charge of the choir of seventeen cameramen who filmed the twelve-reel Geraldine Farrar story, "Joan of Arc." Throughout the film industry the name Alvin Wyckoff stands for perfection in photography and his judgment is a respected one in all photographic matters.

CHARLES G. ROSHER is one of the oldest members of the Lasky staff of photographers. He began his photographic career with Speight in Bond Street, London. Here Mr. Rosher photographed members of the English royal family and royal families of other countries.

His first motion picture experience was with the Nestor Company. He was sent by the Mutual Company to Mexico and for five months filmed the life of General Villa, and was also photographer for J. Searle Dawley. His first production for the Lasky Company was "The Voice in the Fog." He was then selected for photographer to William C. DeMille, the noted dramatist who was induced to act as a Lasky Company director. He photographed all of Mr. DeMille's productions, including "The Sowers," "Common Ground," "Anton the Terrible," "The Heir to the Throne," and others.

Mr. Rosher is still a constant student of photography and keeps a line on all the latest improvements.

PERCY HILBURN is next in seniority to Alvin Wyckoff in the photographic department of the Jesse L. Lasky Studio, and here seniority is an important factor. Mr. Hilburn's alliance with the Lasky Studio followed sev-

(Continued on page 42)



1. Top, Left to Right—Cameramen: Dent Gilbert, Hal Rossen, Charles Rosher, Alvin Wyckoff, Percy Hilburn, Ralph Murello. Gaffer Men: Harry Sandford, Mickey Finn. Bottom Row, Assistant Cameramen: 2. Director William DeMille, When Not Directing. 3. Director James Young Giving His Views to the Head Property Man.

with what was then thought to be a short-lived fad, that of the motion picture. What success was obtained by the Vitaphone around-the-world company was that brought about by James Young, a member of that expedition. He introduced Clara Kimball Young into the profession, both stage and screen. In the latter calling he guided her to success.

Not only in drama, but in comedy as well, has Mr. Young scored. "Goodness Gracious" was the first comedy to average

that firm he produced some of the best of its five-reel photoplays. Later he went to the Universal Company, one of his last pictures there being "The Three Godfathers."

His direction is one of dramatic action in which the artistic figures largely. He is an artist in both oils and watercolors, is addicted to classical literature—and has a strong liking for corn-cob pipes, a dozen or more always to be seen scattered about his study.

ROBERT LEONARD, well known as a direc-

ROSTER OF THE JESSE L. LASKY FEATURE PLAY CO.

Men.

Buckland, Wilfred.
Bosworth, Hobart.
Carpenter, Horace B.
Del Mar, Thomas.
DeMille, Cecil B.
Dexter, Elliott.
De Val, Samuel.
Dean, Jack.
Elmer, Billy.
Fleming, Bob.
Forman, Tom.
Finn, Mickey.
Gray, Bob.
Gilbert, Dent.
Goraghty, Tom J.
Haffon, Raymond.
Hoffman, Milton E.
Hayakawa, Sessue.
Hilburn, Percy.
Joy, Ernest.
Le Saint, Ed. J.

Leonard, Robert Z.
Littlefield, Lucien.
Marshall, Tully.
Melford, Geo. H.
Murello, Ralph.
Melghan, Thomas.
McGaffey, Kenneth.
Neill, James.
Neilan, Marshall.
Proctor, Geo. D.
Reid, Wallace.
Rossen, Hal.
Roberts, Theodore.
Reicher, Frank.
Rosher, Charles S.
Sandford, Harry.
Stradling, Walter.
Sarver, Charles.
Thew, Harvey F.
Wyckoff, Alvin.
Young, James.

Women.

Aoki, Tsuru.
Benham, Grace.
Chapman, Edythe.
Doro, Marie.
Farrar, Geraldine.
Kling, Anita.
Kellar, Gertrude.
Leighton, Lillian.
McCord, Mrs. Lewis.
MacPherson, Jennie.
McGaffey, Ediz.
McEvers, Veda.
Mersch, Mary.
Murray, Mae.
Ridgely, Cleo.
Sweet, Blanche.
Van Buren, Mabel.
Ward, Fannie.
Wolf, Jane.



EDWARD J. LE SAINT

Producer

Lasky Hollywood Studio

California

BLANCHE SWEET

Lasky Hollywood Studio

California

MARSHALL NEILAN

Famous Players-Lasky Corp.

Address
L. A. Athletic Club



George H. Melford

Producer

Lasky Hollywood Studio

California

WILFRED BUCKLAND

Art Director

Lasky Hollywood Studio

California

Thomas Meighan

Lasky Hollywood Studio

California

BILLY ELMER

"Cash Hawkins" in "The Squaw Man"
"Tramps" in "The Virginian"
"Morales" in "Carmen"
"Rafferty" in "Kindling"

Lasky Hollywood Studio

California

H. B. Carpenter

"Bud" in "The Heir to the Hoorah"
"Father D'Arc" in "Joan of Arc"

Lasky Hollywood Studio

California

TOM FORMAN

Lasky Hollywood Studio California

PACIFIC COAST NEWS

By MARCEL CONDON

LOS ANGELES, CAL. (Special).—The Screeners' party held last Saturday night atop the King George at Ocean Park was a wonderfully successful affair. Clarke Irvine had the evening in charge. The program announced him as the "hopeless host," but that was just one instance of a wild, free use of adjectives. The portion of the dining hall allotted the Screeners was fixed up in true newspaper style, meaning papers cut and scattered about the floor, typewriters in evidence, city and society editor signs which, in both cases, dangled over the heads of people unused to such honors and, in the center of the confusion, was a telegraph instrument presided over by a regular operator. Copy was dashed frantically hither, yon and thence, the last named destination being the printer's office down the beach. At eleven-thirty five copies of a one-sheet paper were issued and auctioned by Mr. Irvine to the highest bidder, who bought them in at from \$2 to \$5 each. The evening meant an informal mingling of studio folk and press, the number being about seventy-five. Norman Manning, business-manager of the Balboa Company, will be an early host to the club, throwing the Balboa studio at Long Beach open to them for dancing.

A children's company has been organized as the Sierra Photoplay Company. The studio is in Glendale, with Dr. William Bachman at its head. The aim of this company is to produce photoplays for children and by children, the provision to be entertainment for children of all ages. "Alice in Wonderland," "The Adventures of Jack Harkaway," "Babe in Toyland," and "Oliver Twist" are among the pictures scheduled for early production.

Dr. Bachman will also picture his drama of early California, entitled "Under the Bear Flag," his play, "The Society Pilot," on which he collaborated with Oliver Morosco, and a number of others of his plays.

Dr. Bachman has arranged for four hours of daily schooling in their own school building for the members of his children's company.

The Ince Plays and Players

Charles Ray, in the role of a young Englishman, "The Honorable Algy" will be an early presentation on the Triangle Program. J. G. Hawks is the author of "The Honorable Algy" and Raymond B. West director. In the cast are Margery Wilson, Margaret Thompson, Howard Hickman, Jerome Storm, Albery Cody, Charles K. French, Louis Brownell, Thomas S. Gules, Katherine Kirkwood, and Walt Whitman. Robert Brunton, art director, is responsible for the splendid sets used in this picture.

Dorothy Dalton and Howard Hickman are being co-starred in a picture under Raymond B. West's direction, and which was written by J. G. Hawks.

Director Walter Edwards has taken his Frank Keenan company to Norwalk, Cal., for scenes in C. Gardner Sullivan's latest story.

Enid Bennett, engaged in New York by Thomas H. Ince, has begun work on a picture by Lanier Bartlett and directed by Charles Miller. Jack Gilbert plays opposite her.

Bessie Barriscale has returned from New York and expresses herself much pleased with the reception accorded her throughout the East.

William S. Hart is back from the Mojave Desert and the making of scenes in which his chief support comprised Margery Wilson, Joseph J. Dowling, and Roy Laidlaw.

Albert Cowles has been added to C. Gardner Sullivan's scenario department. Mr. Cowles was identified with Thomas H. Ince in the direction of the prologue to "Civilization" at the Criterion Theater, New York.

Nona Thomas has departed for Philadelphia for a two months' vacation.

Charles Miller, junior director in point of service at the Ince studio, has signed a two years' contract with this company.

Clyde De Vinna, of the photographic staff, has returned to the Ince studio after three weeks in the Culver City Hospital for treatment of a severe fracture of the kneecap, which injury was sustained when his motorcycle skidded and pinned him beneath it.

C. B. Sargeant, of the Lyric Theater of San Rafael, was a visitor at Inceville during the past week.

"The Criminal," the co-starring vehicle of Clara Williams and William Desmond, is scheduled for an early release. The cast comprises Baby Enid Willis, Joseph J. Dowling, Gertrude Claire, Charles K. French, and Walter Whitman. The production was directed by Reginald Barker and photographed by Charles Kauffman, with art direction by Robert Brunton.

At the Lasky Studio

"The Plow Girl" is the name of the picture being directed by Robert Leonard and featuring Mae Murray. The supporting cast comprises Elliott Dexter, Theodore Roberts, Edythe Chapman, Horace B. Carpenter, William Elmer, Lillian Leighton, and Charles Gerard.

A new 200- x 75-foot glass stage has been planned as an addition to this studio.

Frank Reicher is directing Wallace Reid and Cleo Ridgely in "The Yellow Pawa."

With the Yorko-Metro Company

This studio has looked like the Chinatown section of San Francisco for the past week, as a set fashioned on that district has occupied most of this studio's ground space. It is being used by Fred J. Balbo for scenes in Harold McGrath's "Piggin Island." Mr. McGrath, by the way, was greatly pleased in learning that May Allison and Harold Lockwood would play the leads in his story of "Piggin Island," and wired Miss Allison and Mr. Lockwood to that effect. The screen adaptation of this McGrath story was made by Mr. Balbo and Richard V. Spencer.

Philip Gastrock, who created the part of Tomasso Benda in Thomas Dixon's production, "The Fall of a Nation," has been engaged by Mr. Balbo for a part in the McGrath picture. In this picture will also appear Lester Cuneo and Lillian Hayward.

With the Helen Holmes Company

Rains have hindered the work of this company and made their Yosemite location one not so desirable after all, so the company set out for Los Angeles to spend several weeks on interiors and plan to return to the Yosemite when the rains have ceased. "The Last of the Lumberjacks" is the serial receiving the attention of the Helen Holmes-McGowan Company.

In order to facilitate the direction of this serial, Mr. McGowan has appointed Paul Hurst to direct the production of the scenes possible with the players not working at the time in the scenes produced by Mr. McGowan. Thus the output of negative film will be doubled.

With the Keystone

Gradually Mack Bennett is becoming familiar with what has been happening around the studio during his several months in the East. There are many improvements and many new pictures which have received the Bennett O. K.

Director Matthews is finishing one of the Triangle Comedies being made by Keystone. It has William G. Colvin as its entertaining fat man.

Roscoe Arbuckle is again to be seen about the Keystone lot.

Charles Murray and Louise Fazenda have begun work on a new picture under Frank Griffith's direction. Their capable support comprises, among others, Wayland Trask, Mary Thurman, Harry Booker, and Ed. Kennedy.

Mack Bennett's choice of the cast for "The Police Chief," now under production by Victor Herrman, has put Ford Sterling, Harry Gribbon, Hugh Fay, Gene Rogers, and May Emory into principal roles.

Walter Wright is directing a picture of circus life entitled, "The Circus Girl." Among those who appear in it are Ora Carew, "Baldy" Belmont, Joseph Callahan, and Blanche Payson.

Mabel Normand was the honored guest of the Los Angeles Ad. Club last week.

Alice Lake is the newest comedienne at this studio. She came westward with Roscoe Arbuckle's company.

Juanita Hansen has returned to the Keystone fold and will head a company directed by Harry Williams. Light comedy will be the variety of picture in which Miss Hansen will work.

Mack Bennett reserved an entire section of Clune's Auditorium for the members of his studio at the opening of D. W. Griffith's feature, "Intolerance."

Fine Art Studio

Director Lloyd Ingraham is filming Frank R. Woods's story, "The Children Pay," which features Lillian Gish, Loyola O'Connor, Keith Armour, Ralph Lewis, Tom Wilson, and Jennie Lee with support, Miss Gish. Chief Withey has his company at San Pedro for "water stuff" in "The Wharf Rat."

Edward Dillon is directing Bessie Love in Bernard McConville's latest story, which has the working title, "The Heiress of Coffee Dan's."

Douglas Fairbanks is under Paul Powell's direction in "The Matrimonial," a story by Octavius Roy Cohen.

At the Fox Studio

Director Oscar Apfel took a four-days' automobile trip upon the completion of his last picture. He begins the preparation of a new one this week.

Rena Rogers, late of Richard Bennett's company at Santa Barbara, has been signed as comedy lead in the newly organized Fox Company, under the direction of A. Gillstrom, a clever recruit from the Keystone directing forces. Miss Rogers will be remembered particularly for her commendable comedy work both in vaudeville and with the Vogue Film Company.

Eleanor Crowe, a Fox Company protege, and who has been named the Elsie Janis of the screen, is enjoying the simple life on a Glendale ranch. She just completed an important role with Director Oscar Apfel's company, and between pictures is enjoying the recreation of ranch life.

Anna Luther is leading woman with Director Otis Turner's company at this studio. The role she is playing is a particularly pleasing one to her and will be to screen patrons, as it is one that allows "The Fifth Avenue Girl," as Miss Luther is popularly called in New York, to exploit a very wonderful wardrobe.

(Continued on page 42)

Wallace MacDonald has made a special arrangement to sing the Indian love lyric, "Less Than the Dust," at the Strand Theater, Forty-seventh Street and Broadway, the week of Nov. 5, during the run of the first Mary Pickford picture, "Less Than the

Dust," her first release from her new company. Mr. MacDonald will wear the full regalia of a Prince or Maharajah of India, the rendering of the song, more famous now as a result of the picture.



FANNIE WARD

Lasky Hollywood Studio

California



JACK DEAN

Lasky Hollywood Studio

California

FRANK REICHER

Director

CURRENT RELEASES

LOU TELLEGEN in "The Victory of Conscience"

BLANCHE SWEET in "Public Opinion"

FANNIE WARD in "Witchcraft"

LOU TELLEGEN in "The Black Wolf"

Lasky Hollywood Studio

California



Jeanie Macpherson

Special Writer for
CECILE B. DeMILLE

Lasky Hollywood Studio

California



Sessue Hayakawa

and

Tsuru Aoki



Lasky Hollywood Studio

California

Raymond Hatton

"Charles VII" in "Joan of Arc"
"The Artful Dodger" in "Oliver Twist"
"Kyocho" in "The Honorable Friend"



Lasky Hollywood Studio

California

ALVIN WYKOFF

Director of Photography

Lasky Hollywood Studio

California



Charles G. Rosher

Photographer to
WM. C. DeMILLE

Lasky Hollywood Studio California

WALTER STRADLING

Photographer

Lasky Hollywood Studio

California

PACIFIC COAST NEWS

(Continued from page 40)

At Universal City

Director John MacDermott has begun work on a series of stories by George Bronson Howard. "The Adventure of the Last Cigarette" is the title of the first one, and the leads are played by Viola Smith, Kingsley Benedict, and J. Belasco.

Eileen Sedgwick, Fred Church, and Edith Johnson form a triumvirate playing the leads in Director Henry McKee's two-reel picture, "Giant Powder."

Captain Leslie T. Peacock is directing Liane Carrara, daughter of Anna Held, in his comedy picture, "Winning a Mother." Eugene Walsh and William Muirgrave provide capable support.

Director Lynn Reynolds, one of the most versatile of the industry's energetic young men, has in five-reel production, another of his own stories. This one is entitled "The Man With the Peanut Soul."

Marshall Stedman, engaging director at Universal City, was accorded a month's vacation by H. O. Davis, manager of this busy film city. Mr. Stedman is enjoying this, his first vacation in thirteen years, in Denver with his father, Captain E. M. Stedman, of the U. S. Navy, retired.

Agnes Vernon and Millard K. Wilson are playing the leads in Director Fred A. Kelsey's two-reel drama, "The Goat."

L. C. Shumway is one of the few leading men at this film city who is cast constantly. His time is spoken for in advance by the various Universal directors. Mr. Shumway appreciates the compliment suggested by this condition, but admits he would have no objection whatsoever to experiencing an occasional day or two of vacation.

"Culdoones," a one-reel comedy written by Bess Meredith, is being played by Eddie Lyons and Lee Moran.

Ruth Ann Baldwin, who is now directing at Universal City, has under production John Fleming Wilson's story, "Bred in the Purple."

"The Dark Secret," a one-reel comedy adapted for the screen by Harry Wulfe, is being produced by Director W. W. Beaudine.

Lloyd Carleton is directing a story by Henry Christeen Warnack, entitled "Of Such is the Kingdom of Heaven." Gretchen Lederer and Emory Johnson play the leads.

William V. Mong is playing the featured lead in and directing his own story, "The Love of Kansas Reeves."

"Mixed Blood," a five-reel feature now in the making, has the capable trio, Claire McDowell, Jessie Arnold, and Roy Stewart taking its leads.

With the Christie Company

If there had been a beauty contest in connection with the Screen Club's party last week, there can be no doubt but that Betty Compson would have received the beauty award, as the evening was fraught with the inquiry as to the identity of the beautiful little blonde girl.

Harry Rattenberry, one of the Christie comedians, has been loaned to the Lasky Company through the courtesy of Al Christie, to interpret the role of "Bumble" in the "Oliver Twist" production now in the course of making by Director James Young.

Betty Compson, for the first time during her two years in pictures, is doing an old woman characterization. "The Sea Nymphs" is the name of the comedy, and Neal Burns plays opposite Miss Compson. At the beginning of the picture both impersonate old age, but at the end of the comedy's one reel they are a rejuvenated couple with youth and good looks as assets.

Billie Rhodes and Harry Ham enjoyed several days vacation from the Christie Film studio last week. Miss Rhodes spent it in making "little runs," as she put it, over to the studio to see if all was well, and Mr. Ham put in a strenuous three days on the hand-ball court at the Los Angeles Athletic Club.

Ethel Lynn's worst fears have been realized—the bathing girl picture with Ethel playing a prominent part has been put into production at the Christie studio. The only time the bathing suit cast sees the studio is morning and evening, as the picture is being made almost entirely on the Santa Monica beach. It is the eighth of the series of bathing girl comedies and is being directed by Horace Davey.

Neal Burns is playing his second week of "The Yankee Prince" at the Los Angeles Burbank Theater, having been loaned to the cast by Al Christie of the Christie Comedy Company. It is a strenuous life, Mr. Burns has decided, making pictures from nine to five and dashing onto the Burbank stage at eight-thirty in George M. Cohan's rollicking role. The box-office receipts indicate that this musical comedy will run a third week.

C. H. Christie leaves for New York this week and expects to remain for a busy month in the interests of the Christie Film Company.

William E. Wing, who wrote one hundred and eighteen comedies for Mack Sennett in the old days, has prepared a series of six two-reel comedies to be produced by the Christie Company. The one slated for early production is "Indone, the Purity Hypocrite." Mr. Wing says you can take his word for it that it will be a thriller. The title predicts as much.

When Al Christie First Signed Them

Betty Compson was playing the violin in his time vanderbilt: Neal Burns and his brother, Eddie Barry, were the fun-makers in a musical comedy company; Billie Rhodes had been chosen by George Melford for his Kalem Company, thus deriving a vaudeville act of its leading singer, and Harry Ham, deeming Mexico an unsafe place in which to continue living, was making a success of the role of the son with Digby Bell in "Father and the Boys."

General Notes

Marin Sais is glad that the thirteenth episode can't last forever. She refers to the thirteenth of the Kalem Company's "Girl from Frisco" pictures, which brought many fatalities to Miss Sais, such as the ruination of a frock, sticking on a scene by stepping on chewing-gum, etc.

Alan Forrest, American juvenile lead, was the man chosen to be electrocuted last week in a scene in Richard Bennett's picture.

Eddie Ring Sutherland, between scenes on a Keystone location one day last week, was "Knocked cold in the trenches," to quote this light comedy lead. The trenches happened to be ones dug for the laying of a gas main, and Eddie was playing ball with some others of the company with an orange picked from a convenient tree. Eddie jumped for the oncoming ball and fell back into a three-foot trench. He was unconscious for some time and, upon being revived, remarked: "That's what I get for playing on the company's time."

Bessie Suslow has finished the lead in a two-reel picture at Universal City, and has been cast for an important role in a five-reeler. This boy-lead is the one most seen on the screen to-day, no other company at present having a stock member of the boy-lead type.

Bess Meredith, one of the best known scenario writers of the film industry, has joined the firm of Meaney and Barry in the capacity of scenario editor.

Harry Keenan, late of William Russell's company at the American studio at Santa Barbara, has left the West Coast film colony for that of the East.

Anna Little has left for New York to see what the metropolis offers her. She has been at work on the West Coast constantly for the past three years.

Margarita Fischer had the pleasurable experience of driving at the rate of sixty miles an hour in San Diego one day last week. It was in a scene previously arranged with the speed cops, though the latter admitted afterward that they had no idea Miss Fischer intended to travel at anything like the rate she accomplished.

Harry Ham, Christie comedy lead, hurt his hip in a fall in the Los Angeles Athletic Club gymnasium. Fortunately, the injury was not serious.

An account by Nell Shipman of recent interesting happenings in her week of losing herself on purpose in the Sierra Madre Mountains, will appear in an early issue of Picture-Play Magazine.

Rhea Mitchell has left Santa Barbara for New York, leaving no announcement of plans behind her.

"Tis said that "Big" Ed Sedgwick, owing to his three hundred pounds, has been allowed to enlist twice in the Home Guard Company, recently formed in Hollywood.

Hayward Mack played the role of a mysterious detective throughout a two-reel Universal picture without a knowledge of just what the part was.

Helen Holmes has adopted a baby and has planned a wonderful nursery for it at her Los Angeles home.

Frank Borzage is again in Los Angeles after a two weeks' visit to his home town, Salt Lake City, which he had not seen in six years. "The old town did not look the same," was Mr. Borzage's comment. Nevertheless he claims to have had a wonderful time.

Margaret Shelby has gone to Portland, Ore., in acceptance of a flattering offer to play leads in the Portland Stock company. Charlotte Shelby, the mother of Miss Shelby, and Mary Miles Minter, accompanied her daughter on her trip to her new scenes of dramatics.

Robert Rosworth makes a wonderful "Bill Sykes" in his makeup of that character and as seen daily about the Lasky studio. James Young is directing the "Oliver Twist" feature.

Marie Empress is seen in "The Chorus Girl and the Kid," a Balboa twenty-seventh release. Its cast comprises Lucy Blake, Ruth Lackaye, R. Henry Grey, Robin Adair, and Edward Peters.

STAFF PHOTOGRAPHERS

(Continued from page 38)

eral years' experience with the Vitaphone Company. His first Lasky picture was "The Goose Girl." It established him as a permanent photographer of Lasky features and his work since then more than testifies to his ability. He has traveled all over the world, possesses a store of useful knowledge of which he makes constant use, and is a valued member of the Lasky photographic department.

He has photographed a number of Director George Melford's pictures, among them being "To Have and to Hold," "Tennessee's Partner," "The House of the Golden Windows," "The Outlier Magdalene," "The Selfish Woman."

Walter Stradling dates the beginning of his motion picture experience to the Edison Company in 1904. That was in the old Kinetoscope days. His next affiliation was with the Biograph Company several years before any of the present-day notables were connected with that producing company. The Cameraphone Company also supplied him with valuable experience and later he spent four years with the Vitaphone Company, working in both its Eastern and Western studios. One of the Vitaphone features photographed by him was "Captain Alvarado." He has been photographer for many of the Mary Pickford features and two years ago came to the Lasky organization. Among some of the features he has photographed here are "Her Secret Sin" and "The Case of Becky" with Blanche Sweet, "Puddin'head Wilson," Wallie Riddinger in "A Gentleman of Leisure," and Edith Taliaferro in a Lasky feature. Mr. Stradling is one of the best versed photographers in the industry.

THOSE WHO WIELD THE TYPEWRITER AT LASKY STUDIOS

Something About the Scenario Writers and Publicity Folk

JEANIE MACPHERSON is a name that stands for ability in acting, directing, scenario writing, and likeable femininity. It is a name that stands for a great deal more than the general public is aware of, as it has not been generally informed that this little Scotch girl is the personal assistant of Director-General C. B. De Mille. And this office carries with it much responsibility and much honor. "Writer of the C. B. De Mille productions," though a lengthy is an authentic title that applies to Miss Macpherson. Wherever the "chief," as Mr. De Mille is called, is to be seen in the direction of a scene, there also you will find Miss Macpherson, script and pencil, short skirt and puttees, on the job with an efficiency that only men somehow might be credited with possessing. The brief summary of Miss Macpherson's busy life reads like fiction. She was born in Boston of a Scotch father and French mother, and is a direct descendant of Prince Charlie. Her ancestors were publishers and writers, but Miss Macpherson undertook a new vocation; that of the stage. She played with Forbes Robertson, James T. Powers, and under the H. B. Harris management. Pictures began to come into prominence and Miss Macpherson saw the possibilities in them. In the telephone directory she sought the address of the Biograph Company, presented herself there and was engaged by D. W. Griffith, and after some time acquired the position of leading woman. She next joined the Edison Company under Oscar Apfel's direction, and then with the Powers Brand at the Universal, coming West with this company, writing her own scenarios, playing the leads in them, and within a short time directing her own pictures. Gradually she came more and more into the writing end of the game, and after playing opposite Hobart Bosworth in "The Sea Wolf" came to the Lasky Company, where her scripts and general screen knowledge brought her to the present position of personal assistant to Mr. De Mille.

HARVEY L. THEW came out from New York a few weeks ago as head of the continuity department at this company's Hollywood Studio. Among the scripts he has to his credit are the "Woman's Law" and the "Who's Guilty" series for Pathe; continuity of "The Big Sister" and "The Kiss" for the Famous Players-Lasky organization; "Seventeen" now in course of production at the Famous Players Studio; "The Years of the Locust," "The Flower Girl" and "The Silent Partner." This list would seem to establish Mr. Thew as a script writer of ability. Just previous to his affiliation with the Lasky Company, a matter of eighteen months ago in New York City, he was affiliated with the Motion Picture News, succeeding George Proctor to a staff position on that magazine. He came into the film world after eight years on the New York Herald, one on the New York World, and four years on the Tribune, Herald and Fair-Occur in Chicago. While on the Herald his position was that of naval expert, and in this capacity he went to Cuba, France, Italy, and other foreign points with the American fleet.

CHARLES SARVER is another instance of the fact that there seems to be a definite place for newspaper men in the scenario end of the film game. For almost twenty years Mr. Sarver was actively connected with various New York dailies, writing fiction meanwhile for current magazines. He novelized the play "The Country Boy," and kept generally in touch with dramatics through his newspaper connections. He held the position of city editor at different times with the New York Globe, World, Mail, and Press; was managing editor for a year on the Boston Journal, and just before affiliating with the Lasky Company was war editor of the New York American. It was about that time that Mr. Sarver went away for a rest and occupied himself in writing his first feature script. It sold, and an offer from the Lasky Company was the result.

He has been at this famous Hollywood studio for the past four months and the releases of the next several months will comprise some which had Mr. Sarver as their author. The production now under way by Director Robert Leonard, featuring Mae Murray, was written by Mr. Sarver, as also was "The House With the Golden Window." Someone has predicted that Mr. Sarver's work will entitle him to a first position within a short time among the industry's best writers.

TOM J. GERAGHTY began life in Rushville, Indiana. This fact is a pertinent one since you immediately will guess that he is one of "those clever hoosiers." And he is. He blushes modestly while admitting that he was once editor of the Rushville Republican and, glad that the ordeal of this confession is over, admits to further and later newspaper experience on New York dailies. He was a staff member of the New York Herald for six years, meanwhile being in close touch with the dramatic world, proving his ability as a writer of vaudeville sketches. The return of Guy Coombs to the stage is via a sketch written for him by Mr. Geraghty, "A Naked Lie." It is booked over the Orpheum time and one of its early showings is to be at the Palace Theater, New York. Screen drama challenged the attention of Mr. Geraghty

and he successfully wrote, and sold, several features, which accomplishment entitled him to a position in the publicity and scenario ends of the Metro Film Corporation. It was from there that he was recruited by the Lasky organization and spent two months in acquiring scenario knowledge as sponsored by this company in its New York department. He came West a month ago and is now a member of the Lasky Hollywood scenario department, his purpose in life and in this department being to write original screen dramas.

KENNETH MCGAFFY is the publicist de luxe of the Lasky studio. Also he is a humorist, as anyone will learn from as little as a five-minute chat with him. His fame in various lines usually precedes a personal acquaintance with him. And, of course, you all know him as the author of the photoplay serial story which deals with the misadventures of the garrulous character, "Pete Propa."

Mr. McGaffy's connection with the stage precedes by several years his coming into the motion picture field as choice of the Lasky Company for the handling of its publicity. He has managed a number of the biggest stage stars and likes to recall the time when he was advance man with a road company which had Milton E. Hoffman, now General Manager of the Lasky studio, behind the show. The festive advance man distinguished himself by leaving a trail of 10 U's at the various box offices en route, which evidences of his enjoyment of life were faithfully taken care of by Mr. Hoffman.

Mr. McGaffy has been a successful press man in various lines; the stage and now pictures are most recent notable connections. His ability is uniformly recognized, the quality of the Lasky publicity material being mute testimony to this fact.

GEORGE DU BOIS PROCTOR is an institution in the film game. He is intimately known to all readers of trade journals, and even more intimately known to those who make up the New York contingent of the game. At present he is filling, with considerable honor, the position of scenario writer at the Lasky Hollywood studio, and a reference to his card in another section of this issue will give detailed data as to the stories of his already produced by the Lasky Company.

Mr. Proctor was first known in the film game in his capacity of editor of the motion picture department of the New York Morning Telegraph. That was five years ago. He came to this position from newspaper experience in other cities. He is a graduate of Andover and Yale, and in a reportorial capacity has covered the district from Coast to Coast. He did the special press work for various enterprises, including the feature picture, "Cabiria." He originated the "Longacre Chat" in the Motion Picture News, and from there went to the Metro Company in June, 1915, where he wrote "An Enemy to Society" and "Emmy of Stork's Nest," the latter featuring Mary Miles Minter. He served as scenario editor at the Gaumont studio for several months, and just previous to coming to the Coast in July married Eileen Alanna Curran, one of the prettiest of the Chin-Chin girls. Well liked and capable, George Proctor is a most welcome addition to Southern California's film colony.

ELIZABETH MCGAFFY, as head of the Research Department, is one of the busiest people on the Lasky lot. She also is a script writer. "The Honorable Friend" being one of her most recent stories. She contributes to Photoplay and other picture magazines. She spent several years on the stage and has been connected with the film industry for the past few years.

GENERAL COAST NOTES

Following is W. E. Keefe's account of a recent Screen Club party: W. E. Wing, the well-known scenario writer, recently entertained the "Screamers' Club," composed of the various publicity men at the different studios in Los Angeles.

The party was held at the Wing home, 1545 Council Street. After spending a short time in roasting each and every one of Wing's 317 scenarios, which he has written during his career in the "movies," with Wing as referee, the floor was cleared and the guests passed the evening in one-stepping and fox-trotting throughout the Wing homestead.

Mrs. Wing and daughter, Mabel, assisted the host in keeping the "Screamers" in order. Among those at the affair were Mr. and Mrs. Kenneth McGaffy, Mr. and Mrs. Proctor, Crane Wilbur, Mr. and Mrs. J. C. Jesen, Mabel Condon, Mr. and Mrs. Don Meaney, Mr. and Mrs. M. G. Jonas, Kenneth O'Hara, Mr. and Mrs. Jack Barry, W. E. Keefe.

During the evening Kenneth O'Hara sang "Peggy." A luncheon was served at midnight.

Milton E. Hoffman, Lasky Studio manager, celebrated his first vacation in two years by taking a two-days' trip to San Diego, one day for each year. To relax entirely from all thought of the studio and divorce anything connected with motion pictures from his mind, having absolute rest and quiet, Mr. Hoffman spent most of the two days in scouting up locations for future reference.



COMPLIMENTS

OF

Wallace Reid

Lasky Hollywood Studio

California

George DuBois Proctor

Staff Writer

Adaptations

"The Lash"

(With Marie Doro—Direction of James Young)

"The Silent Partner"

(With Blanche Sweet—Direction of Marshall Neilan)

"Each to His Kind"

(With Sessue Hayakawa—Direction of E. J. LaSalle)

"A Woman's Victory"

(With Blanche Sweet—Direction of George Melford)

At the Hollywood Studio



CHARLES SARVER

Scenario Writer

"THE SOUL OF KURA-SAN"

Lasky Hollywood Studio

California

TOM J. GERAGHTY

Scenario Writer

Lasky Hollywood Studio

California

HARVEY F. THEW

Scenario Writer

"THE KISS"
"SEVENTEEN"

"YEARS OF THE LOCUST"
"THE WOMAN'S LAW"
"THE PLOUGHGIRL"

Address Jesse L. Lasky Feature Play Co.

Los Angeles